

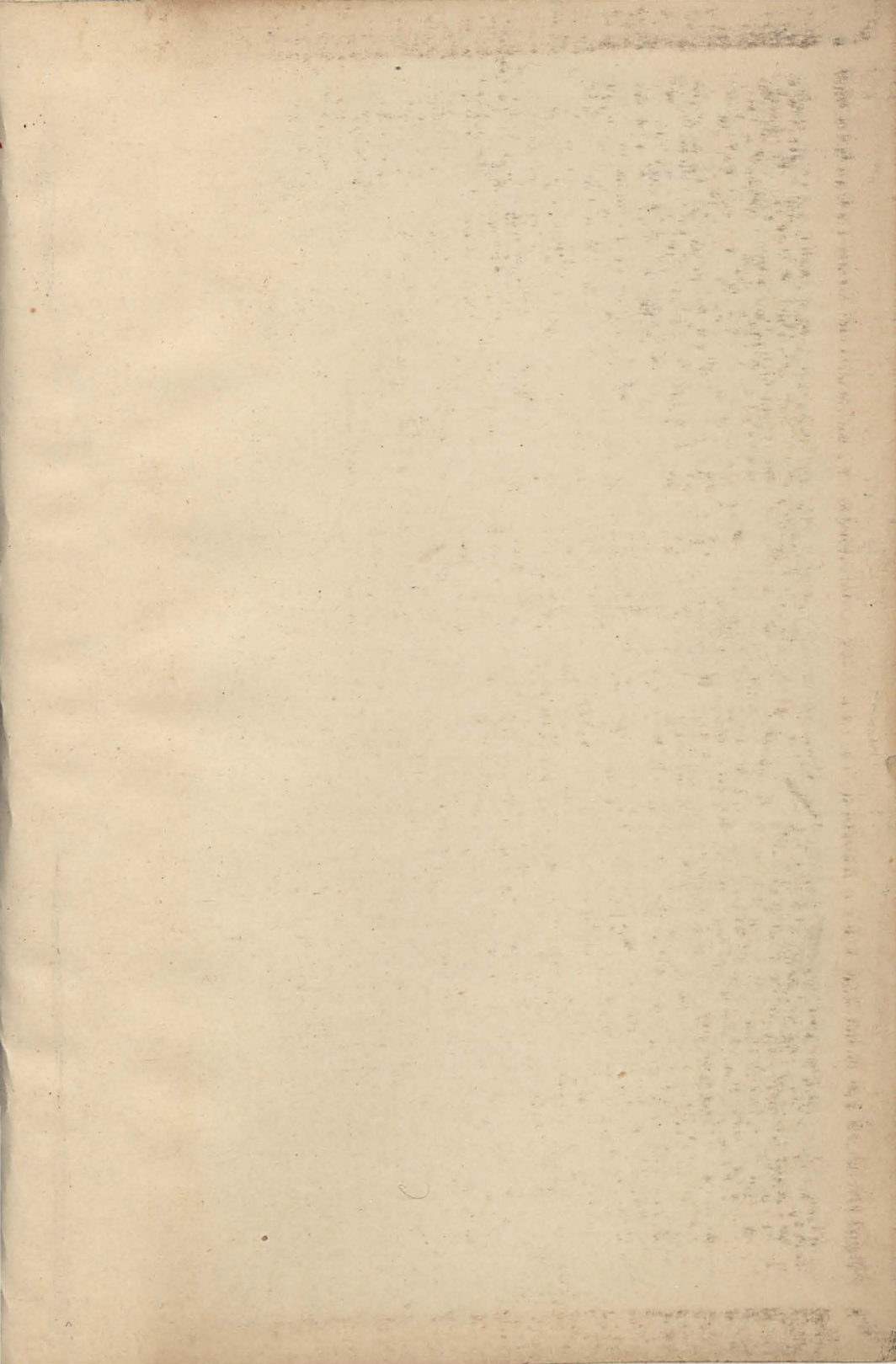
A Course of Lessons in
Public School Music by
Frances E. Clark

given through the

SIEGEL-MYERS CORRESPONDENCE SCHOOL OF MUSIC

Lessons and Examination Papers

Nos. 76 - 100



SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 76

Three-Part Singing

Our success in two-part singing is by this time very thoroughly established, and by changing the parts freely, we find that every child is able to sing any part to which he is assigned. We now need the more perfect harmony afforded by three-part singing, and we shall find that this offers no particular trouble wherever the drill on two-part work has been thoroughly done. As with other subjects in this Course of Lessons, part singing has been developed in a gradual and systematic manner, and we are therefore ready to take up three-part singing with the proper foundation already laid.

It is well to give some preliminary drill in chord singing and three-part rounds, before attempting the regular three-part exercises and songs. Divide the class into three sections, either up and down or across the room, grouping the children by rows of seats. Change the parts as before, so that every child is able to sing the lower, middle or upper part at will. The only exception to be made is in the case of a few older boys, who now have entered the period of voice changing, and should always sing in the lower part. When the division of the class has been effected, the lesson may be continued in the following manner:

Now, children, we are going to learn to sing songs with three parts or in three sections, just as we know how to sing in two sections. (*Teacher makes three divisions of the class.*) All sing Do, Mi, Sol from lower C. (*Teacher gives C on pitch pipe, and class sings in unison as directed.*) Now the first division may hold Sol, the second may drop

back to Mi, and the third may drop back to Do. Now all hold your tones and listen to the sound of the chord which you are singing. (*Children sing as directed.*) Now change the parts and sing the chord again. (*Children sing after the teacher has indicated a re-arrangement of the divisions.*) Now sing again, and each division will take the part it has not yet had. (*Teacher again indicates a third re-arrangement of the parts, and children sing.*)

In the same way let us sing Re, Fa, La. One division holds La, the second division drops back to Fa, and the third sings Re. Now we will change the parts and sing it again. That was very good.

Now let us sing Mi, Sol, Ti. We will divide these tones as we did before and hold the chord. Next, we will take Fa, La, Do, and then Sol, Ti, Re. We will also change the parts on these chords. Let us sing La, Do, Mi, and hold it as we did before. The last one is Ti, Re, Fa. Everybody hold his part and then we will all meet together on Do. (*Throughout the above drills, repeat and change parts as in the previous exercises.*)

Continue the study by a drill on the three-part round given in Illustration No 1. Review the suggestions given in Lesson No 62 for the study of rounds, and after dividing the class into three divisions and singing the round through together, allow the different sections to begin at their respective measures and sing in the usual manner.

III. No 1. THREE-PART ROUND

	BENJAMIN FRANKLIN	OLD ENGLISH
1		
	Ear - ly to bed and ear - ly to rise,	
2		
	Makes a man health - y, and wealth - y and wise;	
3		
	Wise, health - y, and wealth - - - y.	

Now take an easy three-part exercise, such as given in Illustration No. 2 (a) or (b), and have all the children sing the lower part, and then the upper parts. Divide the class into three sections and sing the exercises, each section with its respective part. Change the parts and sing again; then give the exercise a third time, assigning that part to the division which has not sung it already. Study other simple three-part exercises in the same way, and the excellence of the results will surprise you.

III. No. 2



Many supervisors feel that in part singing the parts should be sung simultaneously from the first, since, as they say, this affords the best training in independence, reading, and accurately sustaining the melody in song or exercise. When skill has been developed in singing in groups or parts, it certainly does make for independence to give simultaneous reading. But, on the other hand, there is a distinct gain in power in being able to sing any and all parts at will, and a much greater increase in accuracy, if the singing of the individual is founded on a definite knowledge of all the parts.

In years of experience in presenting part singing, it has been the observation of the writer that when the class sings the parts, first separately and then together, there are secured much better and surer results, than when the attempt is made always to sing the parts simultaneously. Mistakes are almost sure to be made, and it saves much time to correct these before putting the parts together. On the other hand, much time is often lost in singing the separate parts over and over again, and not putting them together until they are most thoroughly learned. This is likewise a mistake in the other direction. Ordinarily it is sufficient to read each of the parts through once, after which they should be sung together.

Occasionally it is well to sing an easy song or exercise with all parts simultaneously. This is the ideal result and all work should tend toward this desired end;

but at first it is well to test the efficiency of your pupils in this respect only occasionally. After a song has been well learned and every pupil knows every part, you may permit them to choose the part they like the best and let them sing that part, when singing the song just for pleasure.

By following the drill outlined in this lesson, there should be no difficulty in singing any ordinary three-part study or song. At first your work must be entirely on simple exercises and songs, but this will gradually lead to the development of sufficient skill to enable the pupils to sing the more difficult work that will be required in the upper grades.

The following exercises are to be used in the development of three-part singing, having all the children sing the vowel sound Ah.

★ Natural Music Reader No. 2, Permission American Book Co.

In the song "Spirit of the Summer Time," the repeat mark :|| indicates that the section from the first measure to this mark, is to be sung twice.

SPRIT OF THE SUMMER TIME

WM. ALLINGHAM.
Andante

OLD IRISH FOLKSONG

mf

1. [O spir - it sweet of sum - mer time,] The swal - low from her
2. [Bring back the ros - es to the dells,]
2. [Bring back the sing - ing, bring the scent
Of mead - ow lands at dew - y prime;] Oh! bring a - gain my

mf

dis - tant clime, The hon - ey bee from drow - sy cells.
heart's con - tent, Thou spir - it sweet of sum - mer time.

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 76

Name..... } Class Letter and No.
 } Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1 Upon what foundation do we now take up the study of three-part singing?.....

2 What is the advantage to be gained by three-part singing?

3 Name two good preliminary drills for three-part singing.....

4 Give a short model lesson on chord singing.

5 Explain the value of changing the parts often.

6 Give a short model lesson on the three-part round given in Illustration No. 1.

7 What is the value of permitting the children to sing all three parts in unison and afterwards arranging the class into groups?

8 Discuss fully the advantages of this method over that requiring the pupils to sing three parts simultaneously at first sight.

9 Why, in your opinion, should an easy song or exercise be read occasionally with all parts simultaneously?

10 Summarize again, and briefly, the points to be observed in the study of any three-part song or exercise.

- 11 Explain the meaning of the "repeat mark" given in the song "Spirit of the Summer Time."

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

- 12 If you are teaching in the Sixth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

Seventh and Eighth Grade teachers only, should answer the following questions:

- 13 (a) Which of the two methods outlined in this lesson have you used in teaching part songs?

- (b) Give a complete report of the success you have in teaching three-part singing.

- (c) Name two suggestions which you gained from this lesson which may be applied directly to the improvement of part singing in your class work.

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

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A COURSE OF LESSONS IN
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Lesson No 77

Melody Writing

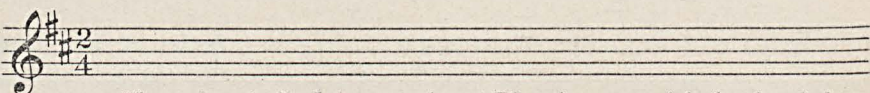
As far back as Lesson No 10 in the Kindergarten Series of this Course of Lessons, we began the study of melody writing by having the children invent their own original melodies. They were asked to sing in their own way, the name of a flower, or playmate, or even a little phrase. After they had learned how to do this, the idea was further developed by inventing and pointing out original melodies on the scale ladder, and later writing them on the staff. Then came some little exercises in Lesson No 41 of the Third Grade Series, for inventing a melody for a given line or couplet of poetry. Now we are ready for further development of this same subject. The children must have experience in *writing* melodies for a couple of lines or a stanza in proper rhythm and meter. This subject can be developed best in the following manner:

Now, children, today we are going to learn to write little melodies for the words of poems, that is, we are going to learn to make little songs ourselves. We shall try to make these just as good as the songs which we have been learning to sing. Let us, first of all, select a simple couplet. This one will do nicely:

*"Morning bells I love to hear,
Ringing merrily, loud and clear."*

Let us read it together and accent or scan it, to determine the rhythm, by saying the accented words very strongly. Children, read this couplet with strong emphasis on the words as I have indicated it, (*teacher underscores the syllables italicized*) and mark the accented words with a stroke of the finger on the desk. Now, how do you hear the rhythm? Do you think it is two part, three part or four part? (*Some child says "Four part."*) Yes, it is clearly either a two part, or a four part rhythm. When we use the quarter note for a unit of counting,

we have noticed that our melody will be written in either $\frac{2}{4}$ or $\frac{4}{4}$ meter. Let us call it $\frac{2}{4}$ this time. Now, are we to begin with an accented or unaccented note? The first word guides us. (*Teacher reads the first line.*) The syllable "Morn" is an accented syllable, and hence we must begin on an accented note, or on the first beat of the measure. (*Teacher draws a staff on the blackboard and writes in the clef, the key signature of D, and meter signature of $\frac{2}{4}$; beneath the staff she writes the words of the couplet, as in Illustration No. 1.*)

III. No. 1 

Morn-ing bells I love to hear, Ring-ing mer-ri-ly loud and clear.

Now, who has a tune in mind for the first line? Mary, you may sing us your tune. (*Mary sings.*) Sing it again, Mary, and I will write out in numerals the tones you sing. (*Teacher does as indicated.*) Now who can sing it another way? Clarence may try. That was very good. Now, sing it again and I will write the numerals of your tune the same way. Now, class, which tune do you like the better, Mary's or Clarence's? (*Class listens while both are sung again and the majority decide that Clarence's tune is the better.*) Who can sing the second line and finish Clarence's tune? Howard, will you try? (*Howard sings.*) Yes, that sounds very well.

Now, let us write the song in notes on the staff. The first thing we have to do is to put in the bars. Who can tell whether the bars come before or after the accented notes? Yes, they come before. Very well. Now, we will sing the tune again with strong accents and I will put in the bars just before your accented words. (*Teacher does as indicated.*) That is good, but what about the fourth measure? Does it sound complete, and does the word "hear" seem to have one count or two? Yes, it has one. How, then, shall we complete the measure? By adding a quarter rest, of course. Now, what of the sixth measure? How many notes are there and what kind are they? What about the eighth measure? Does the word "clear" seem to have one count or two? Yes, there are two. What sort of note, then, should it be? Yes, it should be a half note. Now, what should I put in to indicate that the song is finished? What always comes at the end of a song?

(Some child answers "double bar" and teacher inserts a double bar at the end of the line.)

Now let us take another couplet. This time it can be this one.

"The loud winds are calling,
The ripe nuts are falling."

How do you hear this, in two part, three part, four part, or six part rhythm? Yes, it is clearly in three part rhythm. Do we begin on the accented note or the unaccented note? Mary may read over the first line and answer. (*Mary reads the line and answers "unaccented," and the teacher draws the staff as before.*) We will write this in the key of $E\flat$ and fix our meter signature as $\frac{3}{4}$.

Now, who can think of a little tune for the first line? Catherine, you may try. Sing us your tune and I will write the numerals down so that we shall not forget them. Who else has a tune? James, you may sing your tune, and we will take that down in numerals, also. Now, who can finish Catherine's tune, and who can finish James'? (*Two children respond with melodies.*) Yes, they were both very good. (*Teacher writes the numerals of the second verse in the same way.*)

Now let us write it out in notes, and we will sing the melody with strong accents, and James may put in the bars on the staff. Notice that between the words "calling" and "the" you seem to pause for breath, and that the word "the" seems to come in the same measure. How shall we adjust that? Yes, that is right. We will write the word "the" to an eighth note preceded by an eighth rest. How many notes are there in the last measure? (*A child answers "two."*) Where, then, is the other note to complete the measure? (*No response.*) Remember, in the beginning we started on an unaccented note. The rule is that this unaccented note at the beginning is to be counted into the incomplete measure at the end, and so we find that the third beat of the first measure is to be counted into the time value of the last measure.

Let us take another stanza. This is a pretty one.

"Where the pools are bright and deep,
Where the gray trout lies asleep
Up the river and o'er the lea,
That's the way for Billy and me."

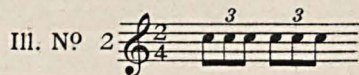
Now, how do we hear this rhythm, in two, three, or four part?

(*A child says "four part."*) Does anybody hear it differently? We might write it in two part rhythm, using the divided beat, and so we will try to make a tune both ways.

We will first write it in four part rhythm. We will not fix the key until we have our tune, and then we will write it in whatever key we sing it. Now, who can make a tune for the first line? (*Sarah sings a tune and the teacher writes out the numerals as before.*) Who can make a tune for the second line? Since there are four lines in all, we will sing the third line just like the first, and then we will finish it by making a new fourth line. That last melody was very good, and it seems to sound like the key of E \flat . (*Teacher inserts the correct key and meter signatures, and continues the lesson, as indicated before.*)

Now, we will write it out in $\frac{2}{4}$ time, with two sounds to one beat. This time we shall have to use the divided beat, or the dotted quarter and eighth note rhythm, because in scanning the lines, we find that two words in each beat are of unequal length. Then, what shall we do with the words "river and" in the third line, and the words "Billy and" in the fourth line? When we come to scan them, we find that these three syllables must come in quickly on one beat. When there are three sounds to one beat, the custom is to write a triplet in eighth notes, instead of two eighth notes, as the usual value. When we write the notes in this way we call them Triplets, and they look like this. (*Teacher writes as in Illustration No. 2.*)

We sing the three notes on one beat, with just a little extra accent on the first note.



In the same way, use the stanzas given below for later lessons on the subject. Read the words, giving strong emphasis to the accented words to determine the rhythm, and let the children invent the melodies. Then write out on the blackboard, the numerals first, and afterwards the notes on the staff. Ask the children to sing the melody again and insert the bar-lines where the accents indicate they should come. Complete the song by putting in the rests, the flags on the eighth note stems, the triplets, double bars, etc. In four-line stanzas, it is well to repeat the same melody for the first and third lines. This suggestion is not always to be followed, but in general it is advisable to do this; thus, the first, second and fourth lines will have different melodies, and the third will be like the first.

1
"Tell me not, in mournful numbers,
Life is but an empty dream;
For the soul is dead that slumbers,
And things are not what they seem."

2
"The day is cold, and dark, and dreary;
It rains, and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall."

3
"Blessings on thee, little man
Bare-foot boy, with cheek of tan:
With thy turned-up pantaloons,
And thy merry whistled tunes?"

4
"I know a place where the sun is like gold
And the cherry blooms burst with snow,
And down underneath is the loveliest spot
Where the four-leaf clovers grow."

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 77

Name..... { Class Letter and No.
 { Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

- 1 Trace the gradual development of melody writing from the beginning of the Kindergarten Lessons to the present time.

- 2 Has the eye, the ear, or the hand, received the principal attention in the development of this course of training?

- 3 After the *invention* of melodies, what is the next step in developing the subject?.....

- 4 Name the eight points to be brought out in a lesson in melody writing.

5- Give an extended model lesson on a stanza of your own choosing, presenting these eight points in their proper order.

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

- 6 If you are teaching in the Sixth Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

Seventh and Eighth Grade teachers only, should answer the following questions:

- 7 After you have carefully studied this lesson and have had the opportunity to apply the method in several lessons in the class, give a full and complete report of the results you obtained, comparing this with the methods you have previously used for melody writing.

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

Answer

.....

Q. 2.....

.....

Answer

.....

Q. 3.....

.....

Answer

.....

Q. 4.....

.....

Answer

.....

Q. 5.....

.....

Answer

.....

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Lesson No 78

Forms of the Minor Scale

In previous lessons, and in various ways, we have by this time learned a great deal about the major scale. In Lesson No 68, we learned all about the chromatic scale. There is, however, still another scale form often used, which is known as the Minor Scale. We have often learned songs and exercises in minor keys which we sang without giving particular attention to the peculiar effect, or quality, of the key. But there was in all of them a certain sad or plaintive quality, which is characteristic of the minor scale or mode.

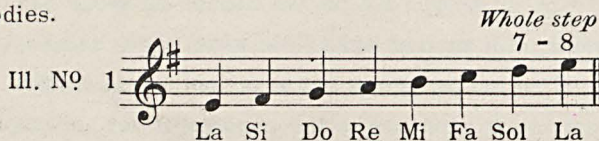
We find that the scale which was the forerunner of the minor scale was first used in the period of early Greek Music to express sadness, sorrow, or depression. There was a certain quality or characteristic to each of the scales which the Greeks employed, and the Aeolian, or forerunner of our minor scale, was the one used to express sadness. We do not use it in exactly the same form to-day, but in its main outlines our minor key is like the early Aeolian mode or scale.

It is a curious fact that the early music of all primitive nations was sung in the minor mode, or key. The word "mode" in this connection simply means the general "manner," or kind of effect characteristic of the scale. The use of the minor mode by singers among all early peoples seems to have been the natural form of expression. The older Folk Songs of all nations are nearly all written in the minor mode. Almost all music written before the Christian Era was written in the minor mode, and it is interesting to note that the music of our American plantation songs, brought largely from Africa, and of nearly all our Indian songs, is also tinged with the melancholy, characteristic of the minor mode. It is important from many stand-points, therefore, that we become familiar with the minor scale.

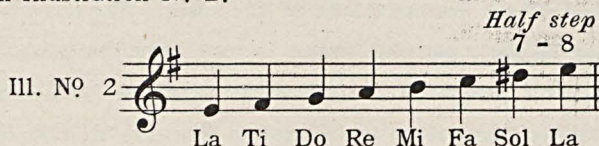
The minor scale begins and ends on the syllable La of the major scale. La thus becomes the foundation note of the minor scale and is called the "One" or Tonic of that scale. Beginning on La the intervals are so arranged as to give a

plaintive and mournful effect. To realize this fully, play the pitch of F and call it Do; then sing down to La, and from this point sing an octave upward; that is, from lower La up to higher La, including the following syllables:- *La, Ti, Do, Re, Mi, Fa, Sol, La*. Notice carefully the peculiar, sad effect of this group of tones, and by singing it in many keys try to impress the quality and character of the mode on the pupils.

There are three forms of the minor scale now in common use. The minor scale as it was just sung from La to La, using no other tones than are found in the major scale, is called the "Plain," or "Normal," or "Natural" minor scale. This form, as shown in Illustration No 1, is found most frequently in the old Negro plantation melodies.



As a result of the long-continued development of musical instinct and taste, the modern ear now demands a half step between the seventh and eighth tones of the scale (called the leading tone and the tonic), just as we have a half step between Mi and Fa, — which have in this scale the same relation to each other as the Ti and Do in the major scale. This is not correct according to modern harmonic standards, and the defect is remedied by using Sharp 5, or Si, thereby raising this tone and producing a half step between the leading tone and the tonic. The scale thus formed by using Sharp 5, is called the Harmonic Minor Scale. This scale now becomes the following series of tones:- *La, Ti, Do, Re, Mi, Fa, Si, La*, as shown in Illustration No 2.



Your pupils will find it very difficult to sing the interval from Fa to Si, or 4 to Sharp 5, but this difficulty can be smoothed out by practice and drill on the skip from Sharp 5 to 6, as *La Si La*, and from 4 to 6, or *Fa, Si, La*. Give this lesson somewhat as follows:

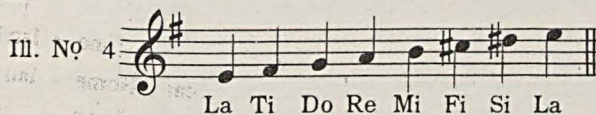
Now, children, let us sing *La, Si, La*. (*Children sing*.) Now once more. This time we will sing *La, Fa, La*. Now *Fa, La*. Now sing *La, Si, La*, and then *Fa, Si, La*, and let us make sure that the tone

for Si is exactly the same as when singing La, Si, La. Once more sing Fa, Si, La, and then let us sing from lower La up and make that skip accurately. That was good. Now we will sing it in two or three other keys.

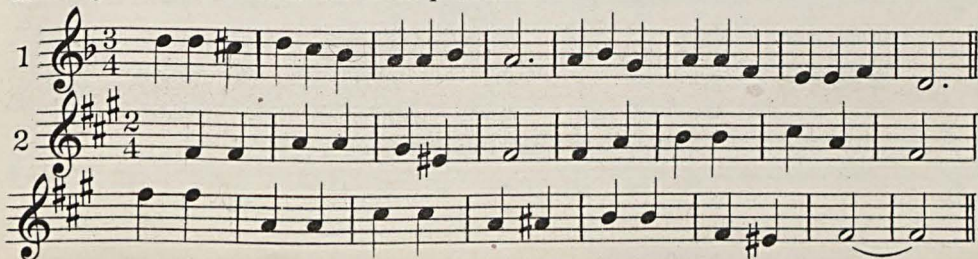
This long awkward jump from 4 to Sharp 5, or from Fa to Si, is not melodious, and, therefore, the 4, or Fa, is also sometimes sharpened, thus becoming Fi. This form of scale is called the Melodic Minor Scale. The series of tones in this scale is as follows:- *La, Ti, Do, Re, Mi, Fi, Si, La*. This form of the minor scale is also exceedingly difficult to sing, unless it is simplified by finding a likeness (see Lesson N^o 69) in the now familiar major scale. Observe that the series Mi, Fi, Si, La sounds exactly like our Sol, La, Ti, Do. By comparing them and singing both a number of times, as suggested in Lesson N^o 69, the progression becomes perfectly simple. Another way is to sing upward from lower La to Mi. At this point change the syllable to Sol and, being sure that the tone is exactly the same, continue with Sol, La, Ti, Do. Sing this again, and then, having drilled carefully on the proper sound of these tones, sing directly upward from lower La to upper La without change of syllable name, the syllables La, Ti, Do, Re, Mi, Fi, Si, La. In Illustration N^o 3 we give this progression Sol, La, Ti, Do and use the same pitches for the required names in the Melodic Minor Scale.

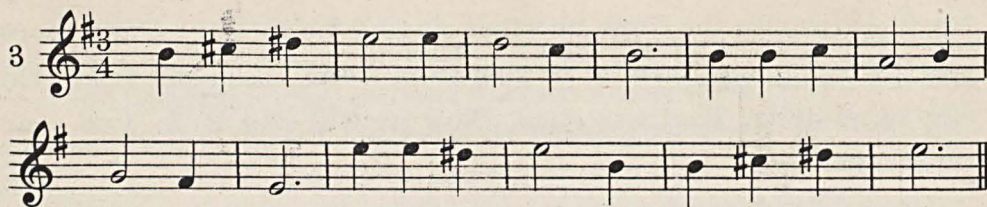


In Illustration N^o 4 the Melodic Minor Scale is given complete, using Sharp 4 and Sharp 5.



Give such exercises as the following, all of which are in the minor mode. Study carefully the effect which this scale produces.





The song "Home Longing" given below, is a three-part song, and should be presented in the manner suggested in Lessons Nos. 75 and 76; also give due attention to the dynamics or expression marks employed. The letter "*f*" stands for the Italian word *forte*, which means loud. The letters "*mf*" mean *mezzo-forte*, or, literally translated "half-loud." The letter "*p*" stands for the word *piano*, which means soft. Give particular attention to the contrast demanded in the 3rd and 4th measures, where the "echo" is to be sung very softly as indicated by *p*.

HOME LONGING

FOXWELL

OLD GERMAN

Andante

mf 1. How long must I be es-tranged from thee, My Home-land, My
mf 2. No charm for ab-sence can make a - mends, O Home-land, O
mf 3. No joys for me like the joys of old, My Home-land, My

(Echo) *mf* Home-land? Thy hills and thy val-leys in dreams still I see, And
 Home-land! Tho' much to de-light me my course here at-tends, My
 Home-land! No rest like the rest of the dear youth-ful fold, O

mf long once a - gain in thy woods to be, My Home-land!
 heart still re-turns to my ear - ly friends, Dear Home-land!
 nev - er for thee will my love grow cold, My Home-land!

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Examination Paper for Lesson No. 78

Name..... { Class Letter and No.
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Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

- 1 State briefly what you have learned about the construction and use of the major scale.

.....

.....

.....

- 2 State briefly what you have learned about the construction and use of the minor scale.

.....

.....

.....

- 3 What is the characteristic quality of the minor scale?.....

.....

.....

- 4 Give the definition of the word "mode," as used in connection with scale formations.

.....

.....

- 5 Discuss fully the fact that the music of the primitive nations was always in the minor

mode

(In answering this question, give your own opinion and state as many facts as possible to support this opinion.)

.....

.....

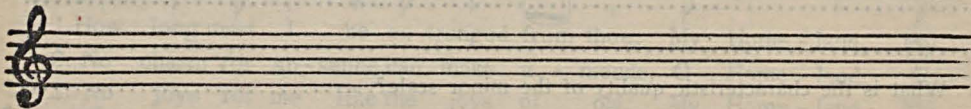
- 6 What is the Pentatonic Scale?.....

7 Discuss the relationship which exists between the music of the American Indians and the American Negroes.

8 On what syllable and number name of the major scale does the minor scale begin and end?

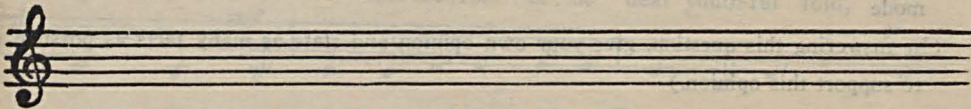
9 Give a short model lesson indicating the relation between the formation of the major scale and the minor scale.

10 Give on the staff below an example of the *Natural* minor scale.



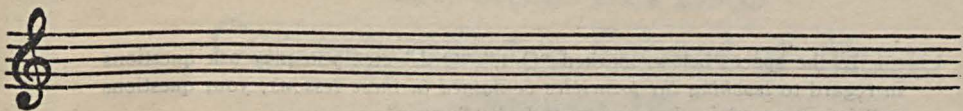
11 Do you find it difficult to sing?.....

12 Give on the staff below an example of the *Harmonic* minor scale, and explain the difference between this form and the natural minor.



13 Outline briefly the manner in which the interval of the augmented second at the 6th and 7th steps of the scale can be sung correctly, giving emphasis to the fundamental principle on which the drill is based.

14 Give on the staff below an example of the *Melodic* minor scale.



15 Give a short model lesson explaining how the two new tones of the scale may be taught.
.....
.....
.....
.....
.....

16 Explain what the following terms of musical notation mean:

F.

Mf.

P.

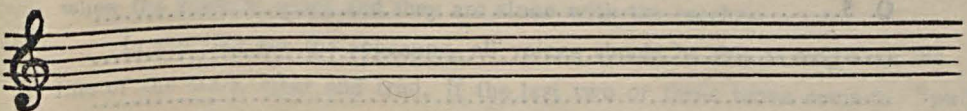
If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

17 If you are teaching in the Sixth Grade, and can put the lessons in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.
.....
.....
.....
.....

Seventh and Eighth Grade teachers only, should answer the following questions:

18 Outline the method which you have used in presenting the minor scales to your class.
.....
.....
.....
.....

19 Give on the staff below one short exercise in a minor key which shall include the melodic minor form.



20 Name two points which you have learned in this lesson, which have been of particular value to you in your presentation of the minor scales.
.....
.....
.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer

.....

.....

Q. 2.....

.....

.....

Answer

.....

.....

Q. 3.....

.....

.....

Answer

.....

.....

Q. 4.....

.....

.....

Answer

.....

.....

Q. 5.....

.....

.....

Answer

.....

.....

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 79

How to Treat the Changing Voice

In the Seventh Grade we come to a real change of conditions in our voice work and music study. If the children have progressed regularly through the grades they are now an average of thirteen years old. We found in the latter part of the Sixth Grade that some of the boys' voices were changing and that it was necessary to put them permanently in the group singing in the lower part. In the early months of the Seventh Grade the teacher will find that there are a great many boys whose voices have changed, or are approaching the changing period.

The girls' voices change too, although it is not quite so perceptible in their case. The changes, however, are real ones. Many girls who, up to this time, have been able to sing high as well as low, now find their voices deepening and growing full and strong. They find that they can sing the lower part more easily than the upper part, and generally prefer to do this. However, it is not always safe to permit a child to choose his own part, because he sometimes wishes to sing in one part or another because a friend is singing in that part, or because his mother or someone else has said he should sing one or the other part, regardless of whether or not his voice is adapted for that part.

The only way clearly to determine a child's fitness for one part or the other is by a careful and individual test of the voices at the beginning of the Seventh Grade. If the children have done all the individual work assigned, from the Kindergarten up to this point, they will have no hesitation about rising and singing the scale alone. If certain children are timid, they should be tested after school hours, when the room is quiet and they are alone with the teacher.

In the test for the sopranos, all voices should be able to sing F on the fifth line of the staff, clear and true. If the last two or three tones seem to "pull out of the throat" and are forced and thin, the child should sing a middle part. In the test for the lowest part, the child should be able to sing with good, mellow tones down to A or G below middle C. Place in the third part all boys with changing

voices and those girls who have a low, rich quality of voice. The children who can sing neither so high nor so low as in the two outer divisions, should be grouped in the middle part.

The boys' voices require special care at this point. Let them begin to sing lower as soon as the voices show any sign of a break. As a general rule, it is best to keep the boys singing high as long as possible, so as to use the entire register of the voice as long as it is available. In some schools they are placed in the lower part permanently very early, and before their voices show any sign of a break. This is a very grave mistake and tends to make the voices coarse and rough. The tone quality of large choruses has often been ruined by the injudicious placing of the boys' voices. Keep them in the soprano, whenever that part falls to their division, just as long as possible, thus allowing them to sing both high and low as before. There is a fascination in singing the lower part in part songs and exercises, and many boys want to sing in the lower part all the time. While this is natural, it should not be permitted until the condition of the voice demands it.

When voices show signs of breaking, which will be evident in both speech and reading, place them at once in the lower part for all the singing of both songs and exercises. Caution the boys to sing very softly at all times. Tell them that the vocal chords are inflamed because of a rapid growth in size, so that their voices may become deeper, and this growth will show by and by in the so called "Adam's Apple" in men's throats. Be sympathetic and serious in talking to them about the matter and do not treat it as a joke. Tell them that by taking care now in singing, reading, speaking and shouting on the playgrounds and at the ball games, they will have agreeable, resonant voices when they grow up to be men, and by way of example call attention to the harsh, ugly voices of men who probably were not warned to take proper care of their vocal organs at the critical period in their lives.

Unless there is a great deal of inflammation of the vocal chords present, which condition is easily detected in the quality of speech, it will do no harm for the boys to sing right through the changing period, or at least with only short intermissions, if they are careful to sing softly and lightly and absolutely without strain. The moment a boy shows undue straining of the muscles of the throat in the effort to produce tone, a condition evidenced by contracted muscles of the face and complaint of pain or tension in the throat, he should cease singing at once; he should also be warned not to use his voice to excess in any way, whether out of doors, in the school room, or at home.

At this time, therefore, there is no valid reason for the boys to miss the music lesson, as is the custom in some schools. They can at least read the lesson silently

and keep up the interest by watching and listening to the general class work. However, there is one final means for keeping up the interest among such boys and this is to form a Whistling Division. There is no better tone placing drill than whistling, since it brings the tone directly to the front of the mouth. Furthermore, when the boys are unable to keep the pitch in singing (and this is often the case), they will whistle in perfect tune. It is evidently an easier and more natural means of producing tone, and so they can get more perfect results in pitch; also they enjoy the whistling immensely and in many songs it lends a pleasing variety and interest to the singing of the class. All boat songs, bird songs and waltz songs are pretty when whistled, and many patriotic songs are made more attractive when some of the boys whistle the melody.

In grouping the children for this whistling division, place enough of the lower sopranos in the third part, to sing the words plainly, and then let the whistlers carry the melody with this small help. At first, permit all the boys to whistle the melody. The smaller boys who are having no difficulty with their voices will, of course, do it much better than the others, and so will help until the older ones gain confidence in themselves. Then place the smaller boys, with the unchanged voices, in the soprano and alto parts as before, leaving only the larger ones with the voice trouble in the whistling division.

Drill on the songs in the usual way, as outlined in previous lessons. At the first attempt, it will seem a great joke and occasion much merriment, but when all have enjoyed a good laugh at the novelty, in which the teacher may well join, the class should settle down to the business of making the whistling a real part of the work. You will find that the boys take great pride in their share of the singing, and will use every effort to make their part pleasing. They thus become a help, not a hindrance in the music hour.

"A Song of the Hills" printed below, should be used entirely as a whistling piece. Observe that there are no words whatsoever, and the two parts can share alike in the enjoyment of the whistling exercise.

A SONG OF THE HILLS

OLD GERMAN



In the song "Coming of Spring" assign the lower part to the whistling division, and drill on the song in the usual manner.

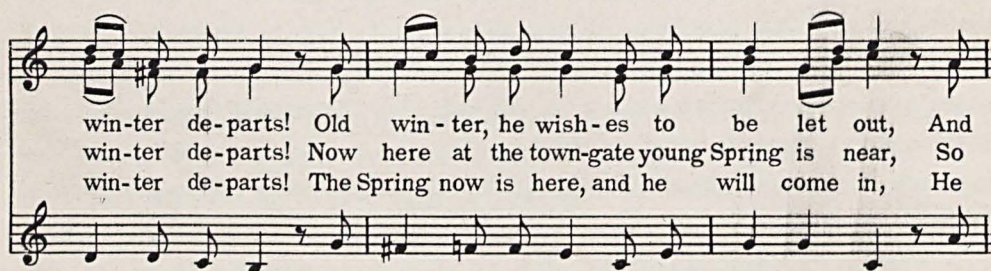
COMING OF SPRING

Allegro
mf

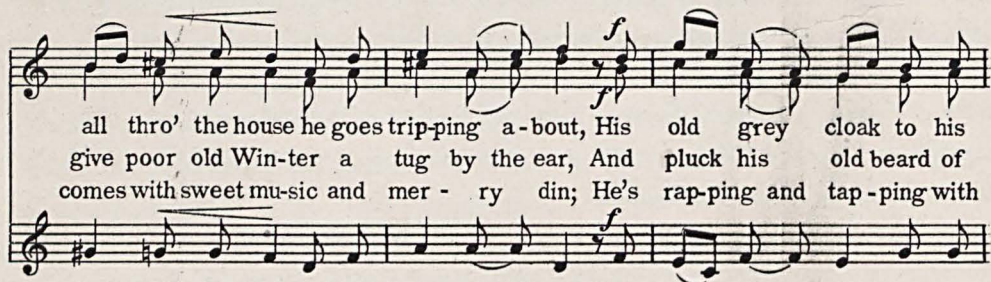
J. A. B.



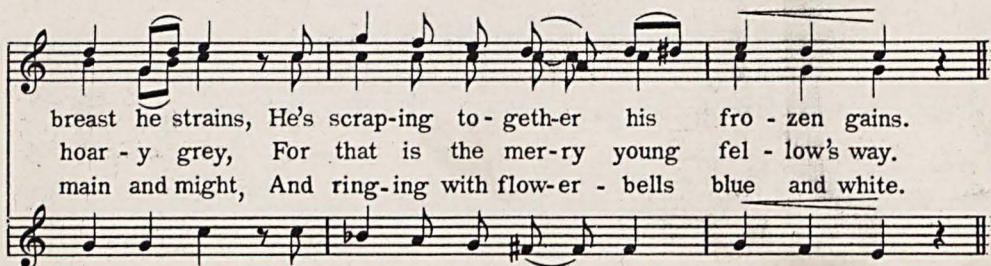
1. O - pen your win-dows and o - pen your hearts! Spring-time is com-ing and
 2. O - pen your win-dows and o - pen your hearts! Spring-time is com-ing and
 3. O - pen your win-dows and o - pen your hearts! Spring-time is com-ing and



win-ter de-parts! Old win-ter, he wish-es to be let out, And
 win-ter de-parts! Now here at the town-gate young Spring is near, So
 win-ter de-parts! The Spring now is here, and he will come in, He



all thro' the house he goes trip-ping a-bout, His old grey cloak to his
 give poor old Win-ter a tug by the ear, And pluck his old beard of
 comes with sweet mu-sic and mer - ry din; He's rap-ping and tap-ping with



breast he strains, He's scrap-ing to- geth-er his fro - zen gains.
 hoar - y grey, For that is the mer-ry young fel - low's way.
 main and might, And ring-ing with flow-er - bells blue and white.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By *FRANCES E. CLARK*

Examination Paper for Lesson No. 79

Name..... { Class Letter and No.
Account No.

Town..... State..... Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. What condition of voice will the teacher find among the pupils of the Seventh Grade?

2. Give a very careful statement of the manner in which the teacher should treat this condition of change of voice among the boys of the class.....

3. How do the changed voices of the girls show at this time?.....

4. Why should the teacher not always be guided by the child's wishes in regard to the part which they are to sing? Discuss fully.....

5. What is the only way to determine the child's fitness for one part or another?.....

6. What should be the range and quality of the voices in the three different parts at this time?

Upper part

Middle part

Lower part

7. Why should the boys be kept singing high as long as possible?.....

8. Discuss the probable results where the boys are put into the lower part too early.

9. Discuss again and more fully the manner in which the teacher should explain to the children the cause of the change of voice and the necessity for careful treatment.....

10. How can the teacher detect an undue strain in the use of the voice?.....

11. Under what conditions is it *unnecessary* for the boys to stop their singing during the period of change of voice?.....

12. What is the best possible drill to use as a means of keeping up the boys' interest at this time?

13. Explain fully how the use of the whistling division can be made a simple and natural part of the singing lesson.....

14. Why is it most important that the use of whistling be introduced in a natural manner?

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

15. If you are teaching in the Seventh Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.....

Eighth Grade teachers only, should answer the following questions:

16. (a) Give a complete report of the manner in which you have heretofore met the problem of the change of voice in your class.....

(b) State two reasons why the methods suggested in this lesson are more simple and effective than those which you have used, if this is the case.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

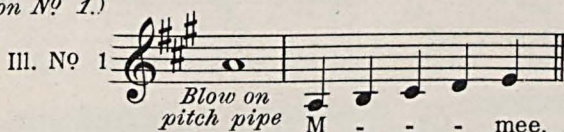
A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK.

Lesson No 80

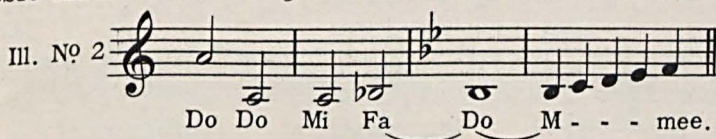
Tone Work

The tone work which was begun in the latter part of the Sixth Grade, should be continued with reviews of the drills suggested in Lessons Nos. 73 and 75. Insist that the pupils get the proper position of the mouth for the vowel sounds. To assist in getting these proper formations of the mouth or lip positions it will be of advantage to present them to the pupils in a new way as follows:

(Teacher blows "A" on the pitch pipe.) Now, children sing lower Do (Children sing.) Now close the lips and hum lightly up the scale from Do to Sol, holding the M between the lips with the teeth slightly ajar. On reaching Sol, you may part the lips and let the tone out out on the syllable "Mee." This series of notes should be one continuous tone, and you should think the sound of the syllable Mee all the way up from Do to Sol. On reaching Sol you may simply let out the tone on the sound of Mee lightly, but clearly. (Children sing as in Illustration No 1.)



Now, children, sing low Do again and then we will call Do, Mi, and sing Mi, Fa. (Children sing.) Now Fa will become a new Do, and then we will sing upward as we did before, only a half step higher this time, and bring out the syllable Mee on the last note. Now sing low Do, then call it Mi as we did before. Sing Mi, Fa, and then call Fa, Do. Now hum upward again to Sol, and then come out clearly with the syllable Mee. (Children sing as shown in Illustration No 2.)



Continue this exercise in this same manner, that is, humming Do-Sol from each new Do, and opening out on the last tone with Mee, until C, above middle C is reached. Now return to the pitch of lower A, and hum as before from Do to Sol. This time open on Sol with the syllable Mah. Come up the scale a half step at a time for each new Do, and sing as before, opening the tone on Mah and returning again to Do. Again, hum from Do to Sol in the same manner to give an opening on the syllable Mo. See that the teeth are far enough apart to admit the middle finger sideways while the lips are close enough to touch the finger on all sides.

Now carry the humming of the syllable "Mo" to the fourth space, or E. Then sound lower G, and hum as before from Do to Sol, opening the tone this time on the syllable Mah. For the vowel sound "Ah," your teeth must be wide enough apart to admit two fingers of the hand sidewise. Open the mouth wide and freely with a loose jaw. Hum as before from each successive half step, carrying the pitch up to G or A above the staff. All of these exercises are given in Illustration No 3, and by careful study of Illustrations Nos. 2 and 3 you will get a very clear idea of the successive advances in pitch, as well as of the correct use of the vowel sounds

ILLUSTRATION NO 3.

Blow on
pitch pipe

M - - - mēē M - - - mēē M - - - mēē M - - - mēē.
M - - - māy M - - - māy M - - - māy M - - - māy.

M - - mēē M - - mēē M - - mēē M - - mēē M - - mēē.
M - - māy M - - māy M - - māy M - - māy M - - māy.

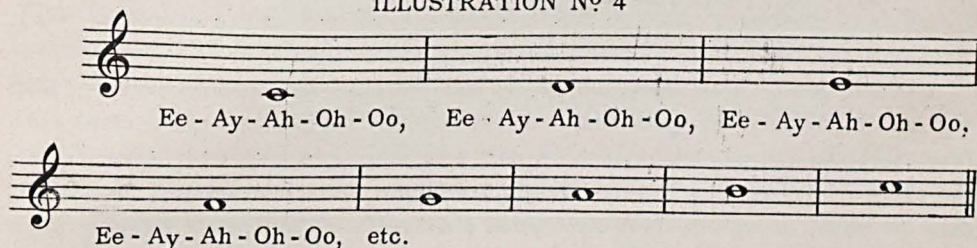
M - - mō M - - mō M - - mō M - - mō M - - mō M - - mō.
M - - mah M - - mah M - - mah M - - mah M - - mah M - - mah.

M - - - mō M - - - mō M - - - mō M - - - mō.
M - - - mah M - - - mah M - - - mah M - - - mah.

M - - - mō M - - - mō M - - - mō M - - - mō.
M - - - mah M - - - mah M - - - mah M - - - mah.

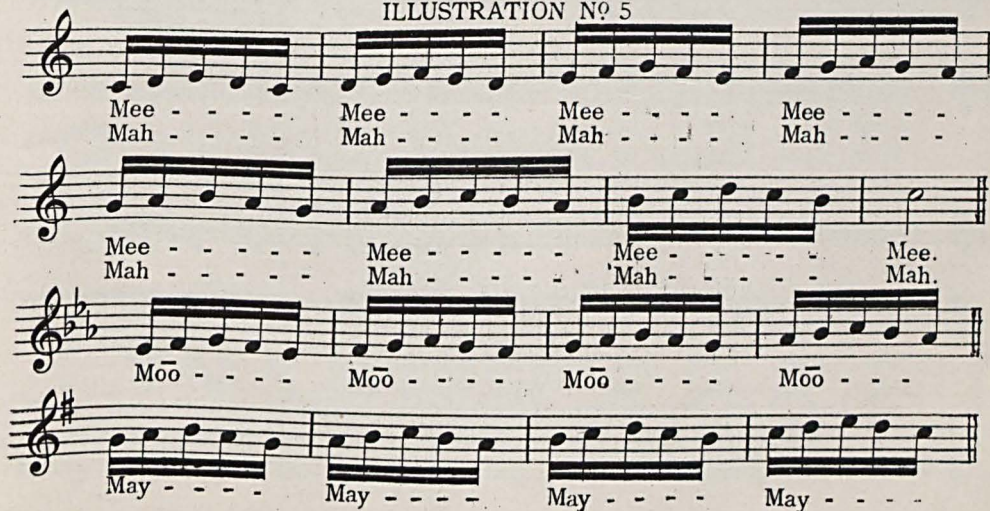
Now give middle C on the pitch pipe, and combine all of these vowel exercises by singing slowly, softly, and carefully, the vowel sounds Ee, Ay, Ah, Oh, Oo, on each of the scales. Watch closely to see that the position of the mouth is correct for each vowel sound in succession, and gradually work up the pitch of the exercises from low Do to high Do. This is a splendid limbering up exercise and gives excellent drill for developing flexibility of the muscles of the throat and jaw, as well as the cultivation of correct habits of tone placing and enunciation. It is also as valuable in reading as in singing, since it emphasizes, through exaggeration, the correct position of the lips for getting the proper sounds. This exercise is shown in Illustration N^o 4. (For photographs showing these correct lip positions see Lessons Nos. 13, 14 and 15.)

ILLUSTRATION N^o 4



Another very effective exercise is to sing, with the syllable Mee, short runs of a third in the scale both up and down. In starting on Do, the run would be Do, Re, Mi, Re, Do. Starting with Mi, the syllables in the run would be Mi, Fa, Sol, Fa, Mi. Others which can be used are Fa, Sol, La, Sol, Fa; Sol, La, Ti, La, Sol; La, Ti, Do, Ti, La; and Ti, Do, Re, Do, Ti. These groups are shown below in Illustration N^o 5. Sing these runs very lightly and quickly with different vowel sounds. Start the first of each group with the letter "M" and continue the tone in one long, smooth vowel sound for the entire run, as Mah - - -, Moo - - -, etc.

ILLUSTRATION N^o 5



No subject is of more importance in singing than good enunciation. Concert, opera and church singers, one and all, with but few exceptions, mumble and murder the words they sing, past all understanding. There is absolutely no necessity for this as the English language can be properly and beautifully pronounced if sufficient pains are taken with it. Children should be taught early to say the words of their songs plainly and distinctly, and especially should the final consonants be given much care. One drill for this that is most excellent for the exercise of the lips, tongue and teeth, is to pantomime the words of some familiar song or poem, making an exaggerated effort in the enunciation to make the words understood without uttering a sound. In such songs as "Mary of Argyle," "My Pretty Jane," "Old Kentucky Home," "Year's at the Spring," and many others, let the class give you the words in pantomime, that is, not by whispering, but by entire absence of vocal pronunciation, with the effort centered entirely in the effective movement of the lips.

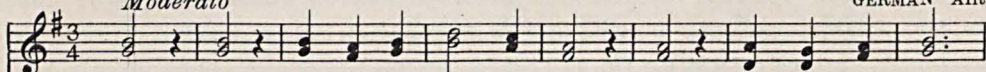
Watch closely at all times, and insist that the class make every effort for clear enunciation. Select some girls who read particularly well, and let them stand before the class and pantomime familiar songs by merely moving their lips, which the class must guess by closely reading their lips. Make it a point at all times that the boys, as well as the girls, speak plainly but without undue stress: boys and girls alike must give equal attention to a correct and cultured enunciation.

The following song should be taught with the principles in mind which have been outlined in this lesson.


MUSIC

Moderato

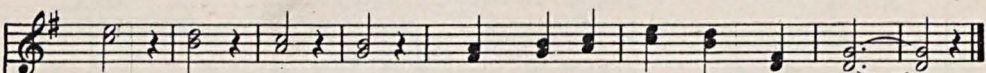
GERMAN AIR



1. Soft, soft, mu-sic is steal-ing, Sweet, sweet lin-gers the strain;
2. Join, join, chil-dren of sad-ness, Send, send sor-row a-way;
3. Sweet, sweet mel-o-dy's num-bers, Hark! Hark! gent-ly they swell,



Loud, loud, now it is peal-ing, Wak-ing the ech-oes a-gain;
Now, now, changing to glad-ness, War-ble a beau-ti-ful lay.
Deep, deep, wak-ing from slum-bers Thoughts in the mem-'ry that dwell.



Yes, yes, yes, yes, Wak-ing the ech-oes a-gain.—
Yes, yes, yes, yes, War-ble a beau-ti-ful lay.—
Yes, yes, yes, yes, Thoughts in the mem-'ry that dwell.—

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 80

Name.....

Class Letter and No.

Account No.

Town.....	State.....	Percentage.....
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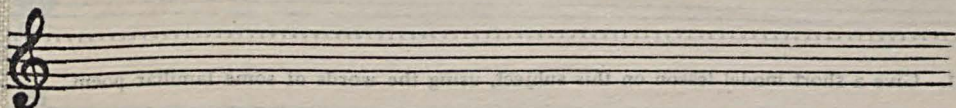
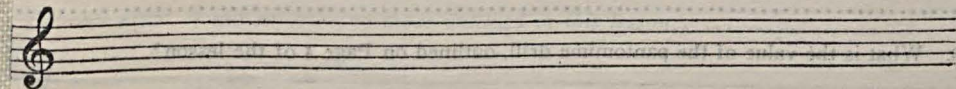
Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Give a general discussion of the necessity for tone work in this particular period.....

2. In what way does the proper position of the mouth aid in this drill?.....

3. Give on the staves below four exercises which may be used to secure proper vowel enunciation



4. Explain in your own words exactly the manner in which the pitch of such exercises as in Illustrations Nos. 2 and 3 of this lesson, is raised successive half steps.....

5. Which in your opinion are the most valuable vowel sounds for such drill?.....
6. Why is it desirable to emphasize correct enunciation and tone placing in this exercise?.....
7. Why should particular emphasis be placed upon the shape of the lips in giving such exercises as contained in Illustration No. 4 of this lesson?.....
8. In what way does the exercise given in Illustration No. 5 aid in securing a light, flexible quality of tone?.....
9. Why should these be practiced with the vowel sounds, as shown in Illustration No. 5, rather than with the consonant "M" sound, as shown in Illustration No. 3? Discuss fully
10. What is the value of the pantomime drill, outlined on Page 4 of the lesson?.....
11. Give a short model lesson on this subject, using the words of some familiar poem.....

12. Discuss the opportunity of the teacher of singing in the public schools to improve the ideals of cultured pronunciation among the American people.....

13. What do you feel you have contributed to your pupils' improvement in this respect?.....

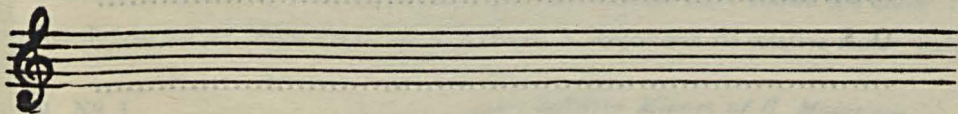
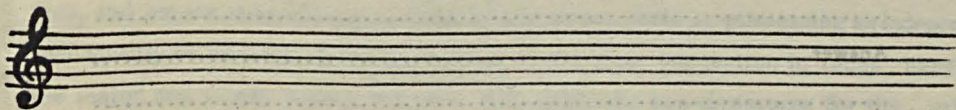
If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

14. If you are teaching in the Seventh Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.....

Eighth Grade teachers only, should answer the following questions:

15. (a) Give a report of the success you have had in using the tone drills suggested in these lessons. Do not make out this report until you have had the opportunity of testing these drills for a period of at least two weeks.....

(b) Give on the staves below, three tone drills of your own choosing, which you think are equal, if not superior, to those outlined in this lesson.....



(c) Give two reasons for your choice of these exercises.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

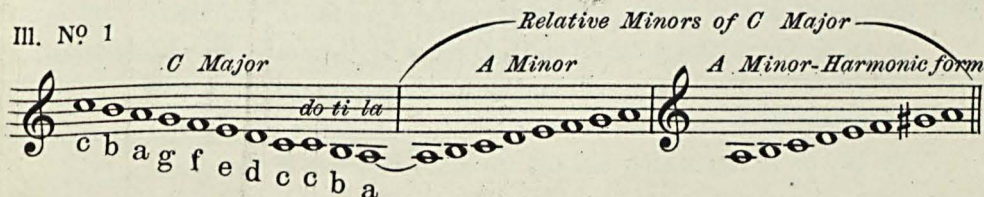
Lesson No 81

The Minor Scale

In Lesson No 78 we studied the various forms of the minor scale. We found that there are three kinds of scales in the minor mode. We learned, first, the Natural Minor in which only the tones of the major scale are used, starting and ending on La. Then we learned about the Harmonic Minor, in which nearly the same scale tones are used, but Sharp 7 or Si is substituted for the seventh tone of the scale. In the Melodic Minor we found still another form, in which Sharp 6 or Fi was also used. However, all of these different kinds of scales were grouped together as belonging to the minor mode.

When these minor scales were first used, they were considered as separate and distinct modes, but they finally came to be regarded as belonging in a general way to the major scale and related to it. There seemed to be no way of indicating the different minor scales by separate signatures, and so, because they employ largely the same tones as the major scales, they are grouped under the same key signatures. Each major key, therefore, is said to have its relative minor, which simply means that the minor scale uses all of the common, or family tones of the major scale that it is possible to use. This is not, however, considered as strong a relationship as it once was, and we are now coming to think of the minor scale as possessing an independent individuality of its own. However, because of the close connection in tones between the major and minor modes, we must still study the key signatures for the minor scales in conjunction with the major keys. Illustration No 1 shows the close relationship, in actual scale tones used, between A major and its relative minor scales.

III. No 1



Let us take, for instance, the key of C, as shown in Illustration N^o 1. Sing down from Do to La, and you will find that this is the tonic or "home-tone" of the minor scale. This minor scale uses the same tones as in the scale of C major — hence its relationship. La of the key of C falls on the note A, and, therefore, this scale is called the A minor scale. We say that A minor is the relative minor of the key of C, and, by the same token, it will have neither sharps nor flats in the signature.

In the key of G we count down to La, and we find that it falls upon E. The relative minor of the key of G is, therefore, the key of E minor. This key if E minor will have the signature of one sharp — the same as G major. This relationship is shown in Illustration N^o 2.

III. N^o 2



In the key of D, we count down to La, and find that it falls on B. The relative minor of the key of D major, therefore, is B minor. B minor will have the signature of two sharps, like D major. The relationship between these two scales, and also the melodic form of the minor scale (instead of the harmonic) is shown in Illustration N^o 3.

III. N^o 3



This table of signatures can be continued as follows:

In the key of A, La falls on F sharp. F sharp minor is, therefore, the relative minor of the key of A, and has the same signature of three sharps.

In the key of E, La falls on C sharp. C sharp minor is, therefore, the relative minor of the key of E, and has the same signature of four sharps.

In the key of F, La falls on D. D minor is, therefore, the relative minor of the key of F, and has the same signature of one flat.

In the key of B flat, La falls on G. G minor is, therefore, the relative minor of the key of B flat major, and has the same signature of two flats.

In the key of E flat, La falls on C. C minor is, therefore, the relative minor of the key of E flat major, and has the same signature of three flats.

In the key of A flat, La falls on F. F minor is, therefore, the relative minor of the key of A flat major, and has the same signature of four flats.

This relationship between the major and minor scales and their key signatures can be presented to the class in the manner indicated. Write on the board the tables as shown in the following illustration, and, to give variety to the exercise, use the minor scales in their various forms. Ask the pupil to determine which of the three forms—natural, harmonic, or melodic—is employed in each case. (See latter part of each line of the illustration.)

III. No 4

A Major *F# Minor-Melodic form*

E Major *C# Minor (Natural form)*

F Major *D Minor (Which form?)*

B \flat Major *G Minor (Which form?)*

E \flat Major *C Minor (Which form?)*

A \flat Major *A \flat Minor (Which form?)*

do ti la

There is one other development of the minor scale which should be mentioned here. This is what is called the Tonic minor. By using the major key and lowering the 3rd note (Flat 3), the tonic minor scale is formed. When the 3rd and the 6th of the scale are lowered, the form is that of the harmonic minor. If Flat 3 is used in the key of C major, it becomes the Tonic minor of C. If Flat 3 and Flat 6 are used the scale becomes the harmonic form of C minor. This tonic minor is in some ways more closely related to the major key than is the relative minor and, in fact, is by some theorists considered to be the related minor key.

The whole subject of the minor scale becomes very simple when presented in this manner, and its various forms, instead of being complicated, become easy to understand.

The following song can be used to illustrate the lesson on the minor mode.

THE LAST DAYS OF AUTUMN

J. C. PERCIVAL Adapted

RUSSIAN MELODY

Moderato

p

1. Now the grow-ing year is o-ver, And the shep-herd's tink-ling bell,
2. Now the mist is on the mountains, Red-d'ning in the ris-ing sun;

Faint-ly from its win-ter cov-er, Rings a low fare-well.
Now the flow'rs a-round the fountains Per-ish one by one.

mf

Now the birds of au-tumn shiv-er, Where the withered beechleaves quiver,
Not a spire of grass is grow-ing, But the leaves that late were growing

mf

p

O'er the dark and laz-y riv-er, In the rock-y dell.
Now their blight-ed green are strew-ing With a man-tle dun.

p

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 81

Name..... { Class Letter and No.
 { Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. State briefly the three kinds of minor scales in use at present, and give the characteristics of each.

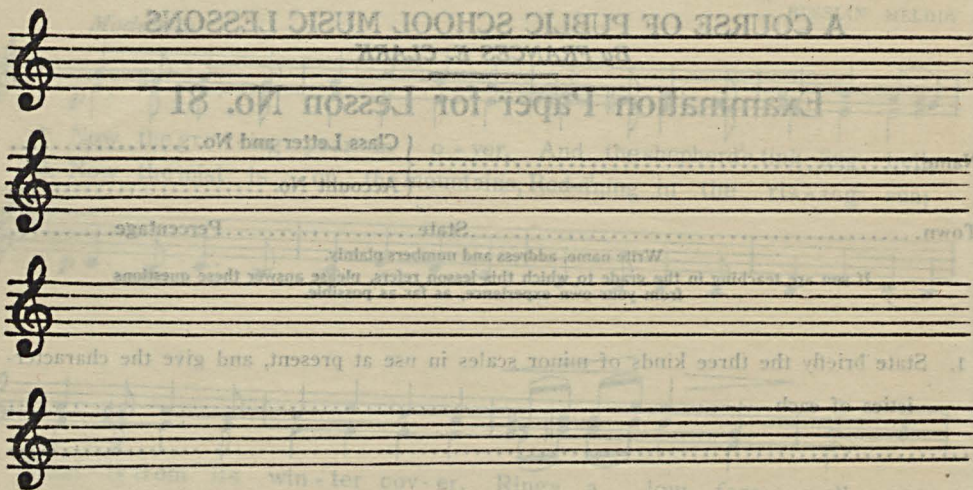
2. Discuss fully the relationship between the major and minor modes.....

3. What constitutes the bond between the major and its relative minor key?.....

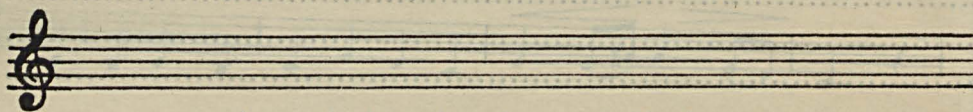
4. How has the minor scale come to possess an individuality of its own apart from its relationship to the major scale?.....

5. Wherein lies the close connection between the major and minor modes?.....

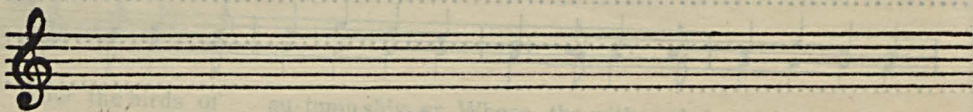
6. Illustrate, on the staves below, the relationship between D major and B minor (three forms), as shown in Illustrations Nos. 1, 2 and 3 of this lesson.....



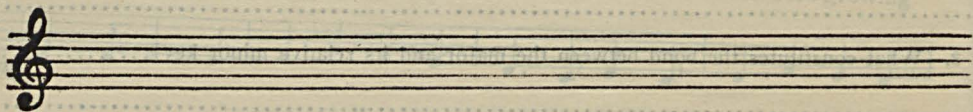
7. (a) On the staff below, write the scale of A major and its relative *harmonic* minor.



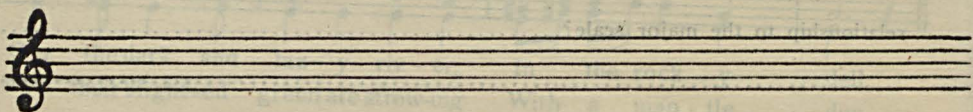
- (b) On the staff below, write the scale of G major and its relative *natural* minor.



- (c) On the staff below, write the scale of B flat major and its relative *melodic* minor.



- (d) On the staff below write the scale of D flat major and its relative *harmonic* minor.....

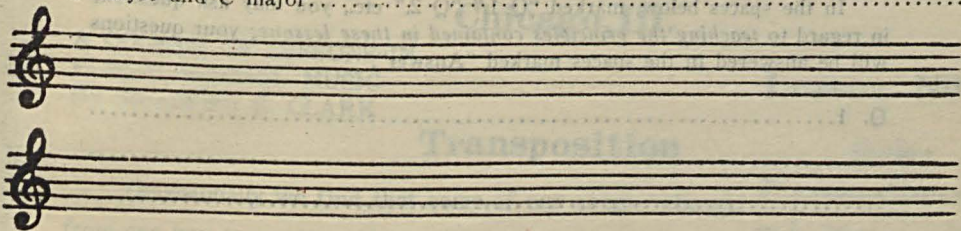


8. What is the tonic minor?.....

.....

.....

9. Write on the staves below the *tonic* minors of the following keys:—G major, A major, F major and C major.



10. Have you memorized the song "The Last Days of Autumn"?
11. What success have you had in presenting it to your class?

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

12. If you are teaching in the Seventh Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.

Eighth Grade teachers only should answer the following questions:

13. (a) Give in detail any difficulty which you find in presenting the subject of minor scales to the class.

(b) Have you ever used the natural minor scale? If so, explain how you presented the subject.

(c) After presenting this lesson and Lesson No. 78 to your class, give a report of your success with such exercises as given in Illustration No. 4.

Write on the spaces below the lesson papers of the following lesson: Q major / minor

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 82

Transposition

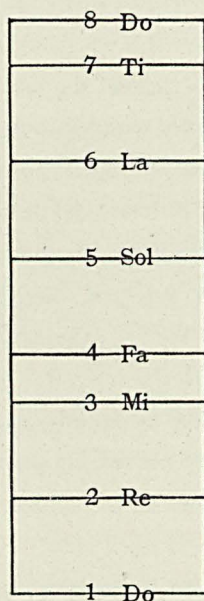
Occasionally we find that some of our songs change from one key to another. Having learned the key signatures, as given in Lesson No 65, and the names, places, and relation of chromatic tones forming a chromatic scale, as given in Lessons Nos. 61 to 70, it is time now that we should learn, just *why*, for instance, one sharp is the sign of the key of G, etc.

To present this in the clearest possible way, draw a picture of our old scale ladder (see Lesson No 32) on the blackboard, or on a piece of bristol board, 36 inches long and 6 inches wide, covering two octaves in length, going from G above the staff down to G below the staff. (See Illustration No 1.) Name the lines now with the letter, or pitch names beginning on the lowest line with the tone G. Then, with the colored crayon, put in the intermediate tones, or chromatic tones, and give them letter names. On the right hand side of the ladder, write the names of the syllables used in the ascending scale, and on the left hand side, write the names of the syllables used in the descending scale.

We found in Lesson No 67 that in the ascending scale, we write the note C#, etc., but in the descending scale, the same pitch is called D flat, and thus we learn that C# and D flat are one and the same tone. The tone above D is called both D sharp and E flat. The tone above F is called F sharp and G flat. Above G, the first tone is G sharp and A flat, and above A it is both A sharp and B flat. Continue in a similar manner up to G above the staff, and from middle C down to lower G. Two octaves of this scale, including all chromatic tones, are shown in Illustration No 1.

III. No 1

Now prepare a piece of pasteboard, or bristol board, eighteen inches long and six inches wide. By drawing lines, make of this another tone ladder one octave in length, instead of two as suggested before. The lines will be exactly the same width apart as on the larger scale ladder on the blackboard; they are usually placed three inches for the whole step and one and one half inches for the half step. Number these steps of the ladder 1, 2, 3, 4, 5, 6, 7, 8, and write also the syllable names Do, Re, Mi, Fa, Sol, La, Ti, Do. This movable scale ladder should look like Illustration N^o 2.

III, N^o 2

This little scale ladder represents the pattern of the regular major scale, and all major scales must be constructed according to it. If the tones do not fall correctly, others must be substituted until the correct pattern is obtained. Now, let us see how this pattern fits in the scale of C. If we place the scale ladder on the ladder of pitches given in Illustration N^o 1, letting Do rest on middle C, we find that the half step at 3 and 4 just meets the half step between E and F, and that the half step at 7 and 8 just fits the half step between B and C. Therefore, as it is not necessary to use any intermediate tones, we find that in the key of C no sharps or flats are used in the signature.

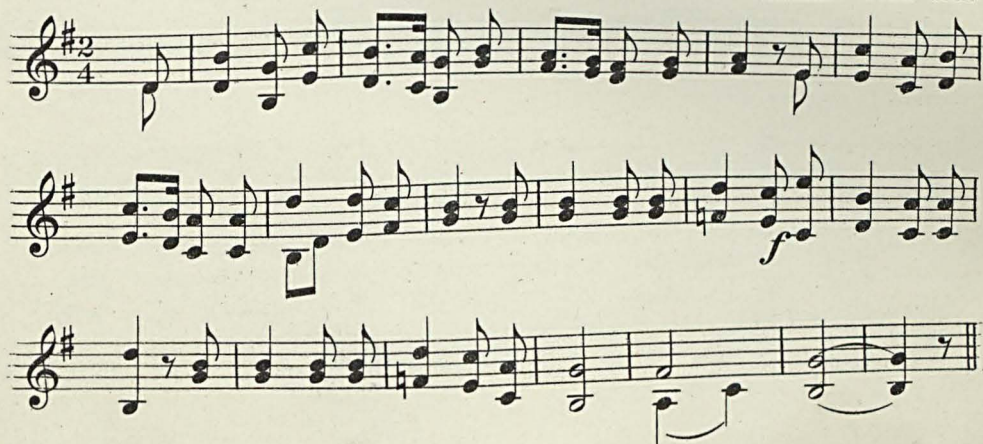
Now move the little tone ladder down and let Do rest on the pitch G. By comparing the two this time we find that the half step at 3 and 4 just fits between B and C; but for the half step between 7 and 8 we discover trouble at once. The pitch F comes half way between 6 and 7, and will not do at all for 7, or Ti. We are compelled to substitute F sharp for F to give the proper tone for Ti of the scale; and so whenever we place Do on G, or in other words use the key of G, we use F sharp instead of F. We, therefore, hang up the sharp once and for all on the F line in the signature, and let it tell that we must use one sharp in this key, and so are singing in the key of G.

Move the tone ladder again, and place Do on D. By comparing the original model with the steps as we now find them, it is plain that we shall have to use both F sharp and C sharp to make our scale perfect. Conversely, we know that when we see two sharps in the signature, we are singing in the key of D. These sharps are put in their proper places on the staff and hold good throughout the song or exercise, F sharp and C sharp being substituted for F and C wherever they occur, unless cancelled by a natural.

The following study should be used as a whistling exercise, as suggested in Lesson No. 79. The song "The Moon" should be taught as indicated in previous lessons with reference to rhythm, chromatics, three-part singing, and enunciation.

A STUDY

GERMAN FOLK SONG



THE MOON

Moderato

SILCHER

1. In sil - v'ry splen - dor beam - ing, She smiles a - long the sky, Bright
 2. She notes each wea - ry toil - er, And bids his eye - lids close, She
 3. Oh! Thou whose hand hath giv - en To us that plan - et bright, Must

stars, like dia - monds gleaming, To light her course on high! With
 wraps the earth in slum - ber, And brings it sweet re - pose. With
 look on man from Heav - en, And in his joys de - light. For

mod - est face o'er - shroud - ed, A - while from hu - man sight She
 cool re - fresh - ing breez - es She wakes the soul to joy, And
 all those joys we thank Thee, They each are sent in love, And

roams, then all un - cloud - ed Shines forth with cheer - ing light!
 nought but bliss - ful dream - ings Our tran - quil hearts em - ploy.
 like the ra - diant moon - light, Shine down from heav'n a - bove.

4. Give a short model lesson explaining the use of double names for the chromatic steps.

5. Explain how the teacher should use the two scale ladders given in Illustrations Nos. 1 and 2 of this lesson.....

6. Give a short model lesson showing how the scale tones of the key of C are altered when the movable scale ladder is placed on E.....

7. What is the relation of the signature to these altered tones?.....

8. What skill has your class developed in learning to whistle?.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 83

Transposition (Continued)

Having learned that our scale ladder can move from one position, or note, to another, let us try some further experiments to find out the relation between the transpositions thus effected and the scales which we have already learned. In making these experiments, use the diagram and scale ladder, as indicated in Lesson No 82.

If Do rests on A, we find that we must use F sharp, C sharp, and G sharp, in order to bring the half steps at the right places, in the third and fourth, and seventh and eighth scale steps. So these three sharps are placed on the staff as a sign or indication that we are singing in the key of A. Now, place Do on E, and we find that it is necessary to use F sharp, C sharp, G sharp, and D sharp, in order to bring the half steps in the right places. Place the signature on the staff as before. When putting Do on B, it becomes necessary to use the four sharps already employed, and in addition we must use A sharp. In moving in this manner from one scale to the next, notice that we take for our new Do the fifth note above the last Do each time.

Let us now take the fifth note below C to start the new scale and see what happens in the signature. Do then falls on F, and we are compelled to use B flat instead of B, to form the half step between the third and fourth scale steps. (This note could not be called "A sharp" because A is already used in the diatonic scale.) Moving a fifth lower again, we place Do on B flat, and we find that we are compelled to use B flat and E flat. These we will hang on the staff, like a sign board on the street corner, as a permanent indication that we are singing in the key of B flat, and that B flat and E flat are used. Place Do on E flat and we have to use B flat, E flat and A flat, grouping them, as before, in the signature.

With Do on A flat, we find we must use the flats previously employed, and D flat in addition. Place Do on G flat and we shall need all the flats that we have used heretofore, and C flat as well. It should now be quite clear. why, for instance, five flats is the signature of D flat major, and of no other key, and also why the flats or sharps of the signature must be placed on the staff as they are.

Composers often change key one or more times in writing a song. When this is the case, you must learn to think quickly of the tone in the first key that will give us Do in the new key. For instance, if you are singing in the key of C and the key is changed to G, you must think of Sol, and then call Sol-Do. If the key is changed to F, you must think of Fa, and call it Do. If the key is changed to F, you must think of Fa, and call it Do. If the key is changed to A you must think of La, and call it Do; etc.

It is easier to do this from the key of C, than from other keys where there are sharps or flats in the signature to cause confusion. Let us suppose that we are singing in the key of E flat, and the key is changed to A flat. You must reason quickly that Fa of our old key will give us Do of the new, as shown in Illustration N^o 1.



If we are singing in the key of E flat and the key is changed to G, with a signature of one sharp, Mi of the scale of E flat will give us Do of G. This is shown in Illustration N^o 2.



Let us suppose that we are singing in E flat, and at the note Sol, or B flat, we find that our signature is changed to G flat major, with the same note held over. It is easy to see that B flat was Sol in the key of E flat, and that it becomes Mi in the key of G flat, and so we hold the same tone, merely changing the name from Sol to Mi. This is shown in Illustration N^o 3.



It is very necessary definitely to adjust the feeling of tonality to the new keys used. When singing in a new key, it is well to stop at the point of transposition and sing the chord Do, Mi, Sol, Do, to be sure that the feeling for the tonality of the new key is clearly and well established. This is a very important point, as it covers one of the most difficult features of transposition. that of singing in tune in new keys.

We must be very careful always to look at the key signatures to determine just what pitches are affected by the sharps and flats, and to learn whether they remain the same in the new key. That is, we must determine what pitches are no longer affected, and what new ones are substituted. To do this will develop and strengthen a very ready and useable knowledge of key signatures.

An excellent drill in connection with transposition, is to write on the staff a note in the third space, C, and ask the pupils what note it is. Then place one sharp on the fifth line as a signature, and ask what note (syllable name) this C is, in the new scale indicated by the signature. Next, place one flat on the third line, and ask the same question. In the same way, place every key signature before this note and determine its name in each case. Again, take another note, perhaps the one in the second space of the treble staff. In the absence of any signature, it becomes La of the key of C. Place it after the signature of one sharp, or the key of G, and it becomes Re. Then write it after each one of the key signatures and ask the pupils to give the syllable names in each case, as outlined above.

After the class has acquired some skill in naming notes in this way, make the drill individual. Write any signature and any note after it and let the pupil give its correct name. Again, name a signature, and hold up the fingers of the left hand to represent the staff lines. Point with the right hand to any position, and let the class give the syllable name of the note. Then change the note, or position in the same key, and let the pupils answer individually.

In this way it is possible to make the drill on transposition, ordinarily a most difficult subject, into a pleasant game, and by means of it the pupil will develop surprising skill. Transposition will henceforth hold no terrors for pupil or teacher in sight-reading and they will learn to change readily from one key to another.

The following exercise may be used as a study in transposition, the change from B flat major to G major being made clear to the pupils in the manner indicated in this lesson.

A STUDY

RHEINBERGER

Andantino

Do Do Do Ti etc.

Do La

Mi Mi Mi Re etc.

Use the song "A Vow" for a sight reading study.

A VOW

From the German of Massmann

FOLKSONG

Andante

1. I've pledged my-self faith-ful, With heart and with hand, To
 2. Thy flag I will hon-or, Wher-e'er I may be; The
 3. No mat-ter what trou-ble May vex me or fret, My

thee, my own Coun-try, My dear na-tive land, To
 flag of my Coun-try, The flag of the free, The
 vow to my Coun-try I'll nev-er for-get, My

hee, my own Coun-try, My dear na-tive land.
 flag of my Coun-try, The flag of the free.
 vow to my Coun-try I'll nev-er for-get.

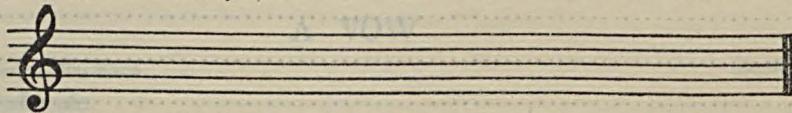
4. What effect does the composer gain by changing the key in a song?.....

5. When the key is changed, what must be the first thing for the pupil to think of?.....

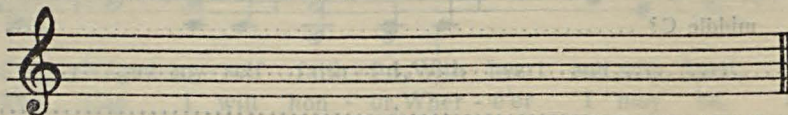
6. If the key is changed on a note which is other than Do in the new key, how should the new key be established?.....

7. On the staves below, illustrate a change of key (in syllable names and signature) between the keys of:

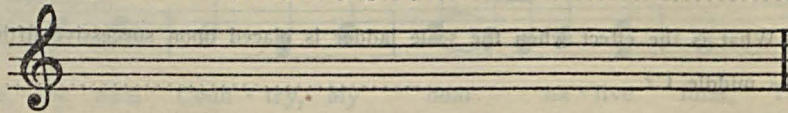
(a) E major and F major,



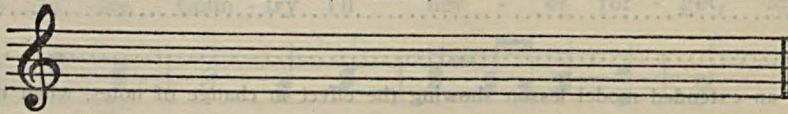
(b) E flat major and D flat major,



(c) A major and D major (changing key on some other tone than Do),



(d) B flat major and G minor (as above).



8. Why is it necessary to establish the feeling for the tonality of the new keys?.....

9. What is the best way to accomplish this?.....

10. Why is it necessary, in case of a change of key, to compare the new signature and the old?.....

11. Describe two good transposition drills.....

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

12. If you are teaching in the Seventh Grade, and can put the lessons in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.....

Eighth Grade teachers, only, should answer the following questions:

13. (a) Give a complete outline of your previous method for teaching transposition.....

(b) After a two weeks' drill of your class in accordance with Lessons Nos. 82 and 83, give a statement of the results obtained, and compare these with the results of your previous methods.....

(c) Name three important points which you have gained from the study of this lesson, which you can apply directly to your classroom work:.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 84

Song Material for Seventh Grade

The song material for the seventh grade should consist largely of pleasing songs in three parts for unchanged voices. There are a great many standard part songs which are arranged in this form. The unison song also is of great value in keeping the voices uniform and smooth. Boys with changing voices may join in a unison song, singing the melody an octave lower, and feel that they are helping and not spoiling the effect, as is sometimes the case in part songs. Many excerpts from the great Oratorios are simple enough to be taught as unison songs, as, for example, the aria "He Shall Feed His Flock" from "The Messiah" by Handel, and "If With All Your Hearts" from "Elijah" by Mendelssohn. The teacher should have many of these unison songs at her disposal and use them freely, as they are of the utmost value in educating the musical taste of the pupils.

The familiar melodies of the better class of plantation songs are both simple and interesting. Such songs as "My Old Kentucky Home," "Suwanee River," "Massa's in the Cold, Cold Ground," and "Old Black Joe" may be sung in unison, or in two or three parts. Those which were learned in the earlier grades as unison songs can now be given as part songs, and with greater success and interest to the pupils, because they are familiar from previous study.

There are also great numbers of German Folk Songs that are excellent for study in this grade. "The Lorelei," "The Lullaby" by Brahms, "The Cradle Song" by Taubert, and "The Cavalryman Song" are but a few of the large repertoire now at the disposal of the teacher. These are generally arranged as two, three, or four-part songs and are to be used either with or without accompaniment.

There are, also, a great many of the old English Glees that will serve splendidly as studies in this grade. Our own American composers have contributed some excellent songs for two and three parts. Vincent, Gilchrist, Nevin, Foote, MacDowell,

Mrs. Beech, Edgar Stillman Kelley, and others have written splendid part songs which are adaptable to the needs of unchanged voices. Mrs. Gaynor's "Slumber Boat" in three parts is excellent, as well as a number of others from her pen. A fine collection of new and singable part songs may be found listed in the Coda and Leaflet publications of many of the school book publishing houses.

Some excellent simple part songs are published by George B. Jennings Co., Cincinnati, Ohio; and the Eldredge Entertainment House, Franklin, Ohio. This latter firm publishes a great variety of cantatas, dramas, short farces, Christmas entertainments, flower drills, fancy marches, patriotic dramas, etc., which are excellent material for the purposes of school entertainments. The Clayton F. Summy Co. of Chicago, Arthur P. Schmidt & Co. of Boston and the White-Smith Music Publishing Co. of Chicago, also publish many two and three part songs that are very effective, including those mentioned earlier in this lesson.

The success of the work in the Seventh and Eighth Grades depends largely upon the choice of pleasing songs by the teacher. These suggestions should serve to equip the teacher with a large variety of material upon which she can draw, according to the demands made by her school work. She should make it her business to become acquainted with a large number of songs which represent available material, of which only a few are suggested above.

Below are given examples of such songs as have just been suggested; songs which the thorough equipment given the children in the preceding grades will enable them to sing well and to appreciate.

In the song "Hedge-roses," the soprano and alto parts are each divided into two groups i. e. 1st and 2nd Soprano, and 1st and 2nd Alto.

HE SHALL FEED HIS FLOCK LIKE A SHEPHERD

From "THE MESSIAH"
by HANDEL

Larghetto, e piano (♩ = 112)

He shall feed His flock like a shepherd, and

He shall gath - er the lambs with His arm,

with His arm, He

cresc. mf *p*

shall feed His flock like a shep - - - herd, and

He shall gath - er the lambs with His arm, with His arm. etc.*

etc.

*The remainder of this Aria is exactly similar in style to the foregoing excerpt. It can be found in any copy of the Oratorio.

HEDGE - ROSES

Con tenerezza
SOPRANO I

(Haiden-Röslein)

FRANZ SCHUBERT

1. Once a boy a wild-rose spied, In the hedge-row growing, Fresh in all her
2. Said the boy "I'll gath-er thee, In the hedge-row growing? Said the rose "Then
3. Tho't-less-ly he pull'd the rose In the hedge-row growing, But her thorns their

SOPRANO II

1. Once a boy a wild-rose spied, In the hedge-row growing, Fresh in all her
2. Said the boy "I'll gath-er thee, In the hedge-row growing? Said the rose "Then
3. Tho't-less-ly he pull'd the rose In the hedge-row growing, But her thorns their

ALTO I

ALTO II

youth-ful pride; When her beau-ties he descried, Joy in his heart was
I'll pierce thee That thou may'st re-mem-ber me, Thus re-proof be-
spears op-pose. Vain-ly he la-ments his woes, With pain his hand is

youth-ful pride; When her beau-ties he descried, Joy in his heart was
I'll pierce thee That thou may'st re-mem-ber me, Thus re-proof be-
spears op-pose. Vain-ly he la-ments his woes, With pain his hand is

glow-ing. Lit-tle wild-rose, wild-rose red, In the hedge-row growing.
stow-ing." Lit-tle wild-rose, wild-rose red, In the hedge-row growing.
glow-ing. Lit-tle wild-rose, wild-rose red, In the hedge-row growing.

glow-ing. Lit-tle wild-rose, wild-rose red, In the hedge-row growing.
stow-ing." Lit-tle wild-rose, wild-rose red, In the hedge-row growing.
glow-ing. Lit-tle wild-rose, wild-rose red, In the hedge-row growing.

glow-ing. Lit-tle wild-rose, wild-rose red, In the hedge-row growing.
stow-ing." Lit-tle wild-rose, wild-rose red, In the hedge-row growing.
glow-ing. Lit-tle wild-rose, wild-rose red, In the hedge-row growing.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 84

Name..... { Class Letter and No.
 { Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. What is the general principle to be followed in the choice of songs for the Seventh and Eighth Grades?.....

2. What is the particular value of the unison song at this period?.....

3. In what way is the teacher able to form the musical taste of the pupils?.....

4. Give two examples with which you are familiar in each of the following classes of songs, omitting those mentioned in the lesson

1. Unison Songs.

2. Plantation or American Folk Songs.

3. German Folk Songs.

4. English Glees.

5. What is the particular value of using in part-song form those songs which have formerly been employed for unison singing?.....

6. Name four American composers who have written songs appropriate for school use....

7. Name three songs which you have used, with particular success, or which you know to be good and available material for the Seventh Grade.....

.....

.....

.....

If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

8. If you are teaching in the Seventh Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained:

.....

.....

.....

Eighth Grade teachers only, should answer the following questions:

9. (a) Give a list of songs by representative American composers, which you have used in your work in the Eighth Grade.....

.....

(b) Do you still use Canons and Old English Gleees in your song work?.....

.....

(c) Name one particularly good arrangement of a Plantation Song, which you use in your song work.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer

.....

Q. 2.....

.....

.....

Answer

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Q. 3.....

.....

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Answer

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Q. 4.....

.....

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Answer

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Q. 5.....

.....

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Answer

.....

.....

SIEGEL - MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 85

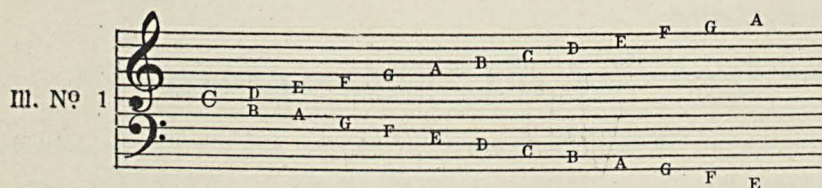
The Bass Clef and The Great Staff

Toward the end of the Seventh Grade we often find that a sufficient number of the boys' voices have changed to make it possible to create a bass voice division. Whether there are enough of them to carry their parts successfully or not, we must now teach all the children to read from the bass clef. It is unwise to permit the boys with unchanged voices to sing with the bass division, because the low range is a strain on the voice, and the harmony will be spoiled by an inversion of the intervals, but there is no reason why all the children should not understand how to read readily from the bass clef. This lesson may, therefore, be presented somewhat after the following manner:

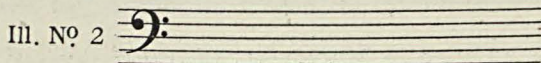
So far in our music work, children, we have used a staff designated by the clef sign curling around the G line, which sign is therefore called the G Clef. This clef represents music to be sung by women's or children's voices, or that which is played on the upper part of the piano above middle C. There is, however, another part of the staff which we have not yet used, and this we are going to learn about today.

When people first began to use lines and spaces to indicate the pitch of tones, instead of merely placing the note characters "helter-skelter" on the page, as they did in the very early days of music, they found that it required eleven lines and the intervening spaces, as well as an additional line above and below the staff, to represent all the

tones sung by the human voice; that is, which should include the highest tone of a woman's voice and the lowest tone of a man's voice. This staff was called the Great Staff and looked like this. (*Teacher draws on the board the Great Staff, as shown in Illustration No 1.*)



You can readily see that this was very confusing to the eye. For instance, it was difficult to determine instantly whether a note was on the sixth, seventh or tenth line; so, to assist the eye in reading more easily, the middle line C, was taken out, save when it was needed for a note: thus our Great Staff was divided into two staves. The lower half, which we have not yet studied, is used for the lower tones of the man's voice. This lower half is designated by a clef sign which begins on and curls around the F line, and is called, therefore, the F Clef. This clef sign looks like this. (*Teacher draws on the board, the clef sign as shown in Illustration No 2.*)



The letters indicating the pitch names of this clef are simply those continued downward from the middle C, which we already know. We see now an added reason why this middle note, C, is called "middle C," because it represents the dividing line between the two clefs of the great staff, and is also the point from which the notes are named in both clefs.

Learning the names of the notes in the bass clef is quite as simple as learning those in the treble clef, which we already know.

Counting downward from C we have the notes B, A, G, F, E, D, C, B, A, G, F and E. (*Teacher points out on the Great Staff, as in Illustration No 1, each of these notes as she speaks of them.*) Now, let us learn these notes as thoroughly as we know the notes in the treble clef. What is the name of the fifth line of the bass staff? Mary, you may answer. (*Mary answers "A"*) Yes; "A" is right. And the note on the third line? John, you may answer. (*John answers "D"*) Yes; "D" is right. On the first line we find G; in the second space we find C; in the third space E; in the first space A, and in the fourth space G. (*Teacher frames questions to secure these answers and also all the other letter names of the clef.*)

These letter names for the notes of the bass clef always remain the same. But the range or octave in which they are sung will vary with the kind of voice used. When women, or children whose voices have not changed, read from the bass clef they sing the exact pitch of the notes written, just as they do when reading from the treble clef. When boys' voices change, they drop a whole octave; and so when men, or boys whose voices have changed, read in the bass clef (and in the treble clef, too for that matter), they sing tones an octave lower than the tones written.

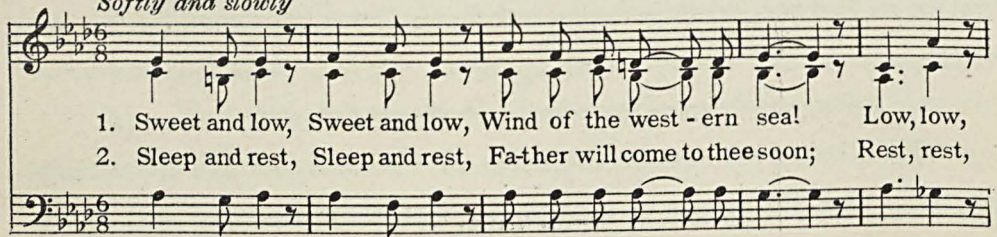
To illustrate this, when women and children whose voices have not changed, read the G second space of the treble clef, they sing a pitch five tones above middle C, just as written; whereas when men, or boys whose voices have changed, read this same note they really sing a pitch a whole octave lower than the pitch sung by women, or children whose voices have not changed. Thus the boys' or men's voices give a basis, or foundation upon which the women's and girls' voices can build. In a chord composed of several tones that harmonize, the bass tones sung by men and boys whose voices have changed, because they are lower than the rest, give substance and solidity to the chord.

Give plenty of drill to the entire class on reading from the bass, or F clef, after the manner indicated in the lessons on reading the notes in the treble clef. Then, if there are enough basses to hold the part firmly, study some simple part songs in three parts for soprano, alto and bass. The song given below will serve excellently for this purpose, and others can be selected from whatever song books are used in your school.

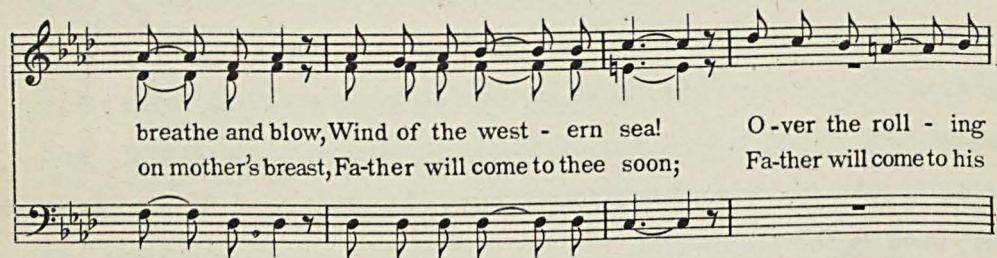
SWEET AND LOW

ALFRED, LORD TENNYSON

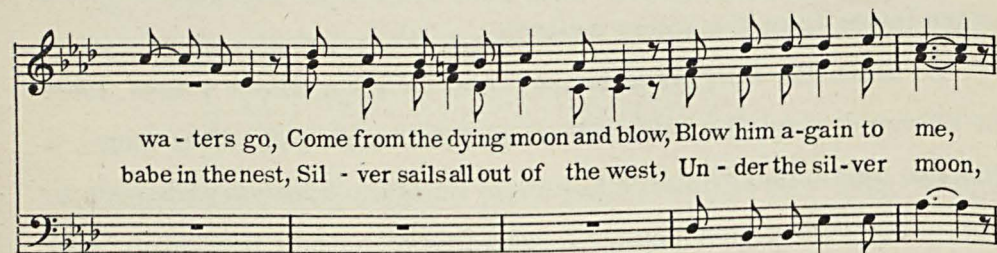
Softly and slowly



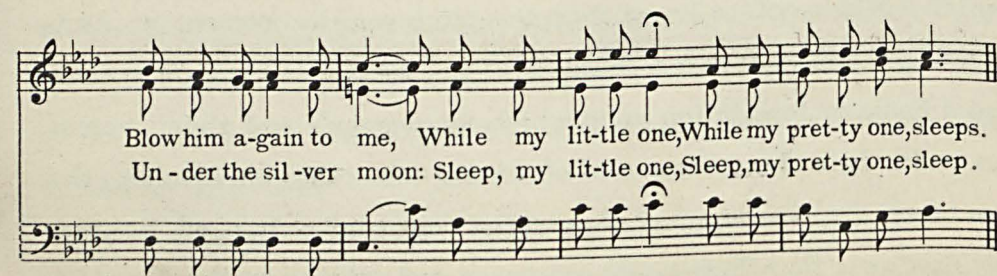
1. Sweet and low, Sweet and low, Wind of the west - ern sea! Low, low,
2. Sleep and rest, Sleep and rest, Fa - ther will come to thee soon; Rest, rest,



breathe and blow, Wind of the west - ern sea! O - ver the roll - ing
on mother's breast, Fa - ther will come to thee soon; Fa - ther will come to his



wa - ters go, Come from the dying moon and blow, Blow him a - gain to me,
babe in the nest, Sil - ver sails all out of the west, Un - der the sil - ver moon,



Blow him a - gain to me, While my lit - tle one, While my pret - ty one, sleeps.
Un - der the sil - ver moon: Sleep, my lit - tle one, Sleep, my pret - ty one, sleep.

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 85

Name..... { Class Letter and No.
Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Why have we delayed the study of the bass clef until the present time?.....

2. Why should not the boys with unchanged voices be permitted to sing in the bass clef?

Discuss fully.....

3. Explain fully the difference between the G clef and the F clef in appearance and effect.

4. Explain the uses to which the two clefs are put.

5. Explain the use of the Great Staff and its relation to teaching the notes of the bass clef.

6. Why was the Great Staff divided into two parts?

7. Why is Middle C so called?

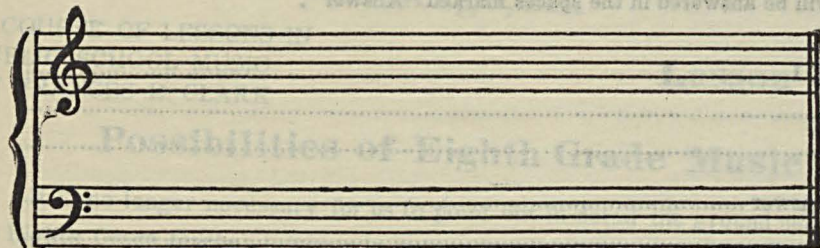
8. Have you ever learned or taught the notes in the bass staff in a different manner from that described in this lesson?

9. Give two reasons why the method described in this lesson is both simple and logical.

10. In the space below, draw a staff, insert the bass clef, and write the following notes thereon: B, G, F, E, A, E flat, C sharp, A flat, F sharp and A sharp

11. Explain briefly the difference in pitch between the male and female voice.

12. On the staff below, show the actual pitch of the following notes when sung by the changed and unchanged voices: Middle C, E, on the first line on the treble staff, A, on the fifth line of the bass staff, and G, on the fourth space of the bass staff. (Write the note and also indicate the pitch of the note sung by both voices.)



If you are teaching at the present time, answer the question below which pertains to your Grade, in order to secure a percentage. If you are not teaching, it is not necessary to answer either question.

13. If you are teaching in the Seventh Grade, and can put the lesson in this particular part of the course to immediate and practical use, you should follow the suggestions given, as far as possible. State below how closely you followed this particular lesson, indicate any changes you made, and give an account of the results obtained.....

Eighth Grade teachers only, should answer the following questions:

14. (a) Have you previously used the Great Staff in presenting the bass clef to the class?

(b) Have you ever presented the bass clef as a separate series of notes, without regard for the fact that they are a continuation of the treble or G clef series?.....

(c) Name two points that you have gained from this lesson which are of value to you in teaching the bass clef.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer.....

Q. 2.....

Answer.....

Q. 3.....

Answer.....

Q. 4.....

Answer.....

Q. 5.....

Answer.....

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 86

Possibilities of Eighth Grade Music

It is no longer necessary for us to point out in detail the ground necessary for the Eighth Grade teacher to cover in review, in bringing her class up to the standard required by the work in her grade. Exactly the same methods are to be pursued in this grade as those outlined for the previous grades, in Lessons Nos. 46, 53, 63, 74 and 79. The arrangement of material will, of course, include that given in the Seventh Grade Series of lessons.

The music study in the Eighth Grade should occupy a considerable portion of the school year. A very large percentage of the children never go farther in their education than the Grammar Schools; the Eighth Grade, becomes to many of them a finishing year, and a final graduation from the people's schools. In the music study, therefore, we must attempt so to shape the work that it will give the children, as far as possible, a preparation for taking an immediate part in the various musical activities of the community. We must give them sufficient vocal exercises to lead them to appreciate the value of special work when they are a little older. We should give them enough of the best part songs and selections from opera and oratorio to form their taste for a high class of music. In this effort alone we shall be building for the future welfare and culture of our pupils. A famous conductor once said that "popular music is, after all, only familiar music," and in the grades we have the opportunity to so familiarize the pupils with the best class of music that the preference will remain with them through life.

You must make the work so interesting that it will appeal to the *boys* in the class. Children at this age, as well as we of more mature years, enjoy appreciation and compliment, so they should be given opportunities for singing to their friends. If the music work has been developed as it should have been in the previous grades, it is possible for an Eighth Grade class or chorus to give a very enjoyable public entertainment. The parents are very anxious about the work of their boys and girls, and nothing pleases them so much as to come to the school and hear a fine concert, or an attractive operetta in which their children take part. There is no other one thing in our school life that can be made such a power for holding the interest

and love of the children, and the interest and appreciation of their parents, as the music work in these upper grades. The young voices have now considerable *timbre* and color. The children enter readily into the analysis of a song and are able to give sympathetic expression to its varying moods. There are always a few who have developed special and, perhaps, unusual talent. It is of the greatest importance to these children that we help them to understand and develop the powers which they may possess. Many a wild and incorrigible boy has been brought under control by the discovery that he possessed a voice and by the stimulation of his ambition to develop it.

The Eighth Grade chorus work, then, should be of such a character that out of it may grow one, two, or even three public performances in the year. These may take the form of part-song concerts with readings, composer's days, or perhaps songs of some one nation given partly in costume, or even a cantata or an operetta. It is well to plan very early in the year just what particular form these public entertainments shall take, and then direct the regular chorus work accordingly, so that any special preparation may be avoided and the showing be that of *regular class work*, rather than a special effort on the part of the pupils.

While the Eighth Grade music study should be devoted largely to chorus singing and music appreciation, we must not by any means neglect the sight reading drills. In schools where the pupils have read music systematically from the Fourth and Fifth Grades, they should now be able to read readily at sight, songs and exercises of ordinary difficulty, without using the syllable names of the notes. They should be able to look or scan through their parts hastily, think the pitch of the notes and sing the song through with the words. Possibly if the song is a little more difficult, you may allow them to hum the parts through, thinking the syllables but not saying them.

Many supervisors discontinue the use of syllable names much earlier than this, requiring the children to sing the neutral syllables "La" or "Loo," or even the words, while they are still in the lower grades. The writer of this Course of Lessons believes that much independence comes from such practice, even in the Third and Fourth Grades, where occasionally the children may read a simple little melody with words, and feels that such practice should be gradually extended so that in the Seventh and Eighth grades it becomes perfectly simple to do this at will; but at the same time she does not think it wise to do away altogether with the syllable names, even in the Eighth Grade. Pupils will ordinarily read difficult music more accurately and rapidly when they can use the syllables as a help in thinking the tone and pitch. In the Eighth Grade both methods should be used, i. e., reading at sight with words in the more simple work, and using syllables where needed when songs are more difficult.

The version of "The Star-Spangled Banner" given below is the new arrangement of the song, which was adopted by the Music Section of the National Educational Association in Chicago, 1912.

THE STAR-SPANGLED BANNER

FRANCIS SCOTT KEY 1779-1843

Dr. SAMUEL ARNOLD 1740-1802

Solo or Unison

1. Oh! say, can you see, by the dawn's ear - ly light, What so
 2. On the shore, dim - ly seen thro' the mist of the deep, Where the

proud - ly we hailed at the twilight's last gleaming Whose broad stripes and bright
 foe's haughty host in dread si - lence re - pos - es, What is that which the

stars, thro' the per - il - ous fight, O'er the ram - parts we watched, were so
 breeze, o'er the tower - ing steep, As it fit - ful - ly blows, half con -

Duet, Sop. and Alto, or Tenor and Bass.

gal - lant - ly stream - ing. And the rock - et's red glare, the bombs
 ceals, half dis - clos - es? Now it catch - es the gleam of the

NOTE. - "The Star-Spangled Banner" was first sung in a tavern near the Holiday Theater in Baltimore, by Ferdinand Durang. The tune was composed between 1770 and 1775.

burst-ing in air, Gave proof thro' the night that our flag was still there.
 morning's fir-st beam, In full glo - ry re - flect-ed, now shines on the stream.

CHORUS.

'Oh! say, does that star-span-gled ban-ner yet
 'Tis the star-span-gled ban-ner, oh! long may it

wave wave O'er the land of the free and the home of the brave.

3. And where is that band who so vauntingly swore,
 'Mid the havoc of war and the battle's confusion,
 A home and a country they'd leave us no more?
 Their blood has washed out their foul footsteps' pollution;
 No refuge could save the hireling and slave
 From the terror of flight or the gloom of the grave.
 And the star-spangled banner in triumph shall wave
 O'er the land of the free and the home of the brave!

4. Oh! thus be it ever when freemen shall stand,
 Between their loved home and grim war's desolation,
 Blest with victory and peace, may the heaven-rescued land
 Praise the Power that hath made and preserved us a nation.
 Then conquer we must, when our cause it is just,
 And this be our motto: "In God is our trust."
 And the star-spangled banner in triumph shall wave
 O'er the land of the free and the home of the brave!

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 86

Name.....

Class Letter and No.

Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Name two topics taken up in the Seventh Grade Music Study which should be added to the material already presented.....

2. What is the proportion of review work which is feasible in the Eighth Grade?.....

3. Why should the music study in the Eighth Grade be given a generous proportion of time in the curriculum?.....

- What are the two important ideals which should influence the work of the Eighth Grade teacher?.....

5. Discuss fully the opportunity of the teacher for cultivating a love of the best music among the pupils.....

6. Why should a particular appeal be made to the boys of the Eighth Grade?.....

7. Why should the public work, concerts, etc., remain the conspicuous part of the music study in the Eighth Grade?.....

8. Discuss the double aspect of the giving of concerts by the Eighth Grade.....

9. Why should attention be given to bringing out the special talent which may exist in the class?.....

10. Discuss fully the use of syllables singing in the Eighth Grade.....

11. In what grade should the practice of singing without syllables be begun?
.....
12. What success may the teacher reasonably expect from the Eighth Grade pupils in sing-
ing at sight simple songs with the words?.....
13. You should memorize the song "The Star Spangled Banner" with all its verses, and
give particular attention to the arrangement of parts in the version given in the lesson.
Compare this new arrangement with the one you already know.....
14. If you are teaching in the Eighth Grade, and can put the lessons in this particular part
of the course to immediate and practical use, you should follow the suggestions given,
as far as possible. State below how closely you followed this particular lesson, indi-
cate any changes you made, and give an account of the results obtained.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL - MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E CLARK

Lesson № 87

The Development of Resonance in the Voice

The first and foremost consideration of the music teacher in the Eighth Grade must be attention to the quality of tone and the care of the voices under her charge. We now need drills more particularly for flexibility and lightness of tone. In Lesson No 75 you were taught the correct position for sitting at the desk while singing. In Lessons Nos. 13, 14, 15 and 73 we learned the correct positions of the mouth for the various vowel sounds. In Lesson No 80 we had the humming exercises for definitely placing the tone for the different vowel sounds. A careful review should be made of these three points at this time. Give special attention to the vowel sounds Ee, Ay, Ah, Oh and Oo, on each tone of the scale, and take care that the tone is not started in the throat with the so-called "click of the glottis." To avoid this, prepare the vowel sound by the aspirate "H," singing Hah, Hee, Hoh, Hoo, etc. This will effectively prevent the throaty attack of the tone and the tone will become clear. Review the runs in thirds, which were also given in Lesson No 80, using all the vowels and singing very smoothly and softly.

There are a number of exercises which can be used to secure flexibility of tone, and among them, those which follow are very good. From B flat below middle C, sing lightly and quickly Do, Re, Mi, Fa, Mi, Re, Do. Now sing the same phrase smoothly with the vowel sound Ee, sustaining the tone throughout. This is shown in Illustration No 1.

III, No 1

Do Re Mi Fa Mi Re Do. Ee

Now, raise the pitch a half step to B natural and sing the run again. Continue in the same manner, singing the run from C, D flat and D in succession. Now drop back to C, and sing the same run with the vowel sound "Ay." Continue the exercise starting in succession on D flat, D natural, E flat, E natural and F. Then drop back to D and sing the same run with the vowel sound "Oh." With the same run and vowel sound, starting now on D, raise the pitch of each successive exercise by half steps up to the note G. Now drop back to F, and, using the vowel sound "Ah," sing this same series of notes with the mouth wide open and the tone well forward. Continue these exercises as high as the highest voices can sing easily, those with the lower pitched voices dropping out gradually as it becomes too high for them.

The most important work in voice development is the correct placement of tone.

All the drills so far have emphasized the necessity for singing with the tone well forward in the mouth and without any effort in the throat, maintaining an easy relaxed condition of the muscles. Thus, the tone has been placed lightly and clearly on the tip of the tongue, as it were; that is, all the tones are produced well in front of the mouth and quite away from the throat.

We must now begin to use special exercises to develop the true head quality of tone and to create a resonant or ringing quality of the voice. From the very beginning of the voice work in the kindergarten, we have taught the pupils to use a forward tone, but now we must know just how to get the tone into the cavities of the face, head, and chest and still focus in the front of the mouth, at the same time avoiding any tendency to a nasal tone; that is, we want to re-inforce the natural quality of tone, which is pure and direct, but without resonance, by using the resonance chambers in the cavities of the head and chest. Let us see how we can do this most simply.

Blow on the pitch pipe the C above middle C, and on this pitch, sing the word "Ding" for a long sustained tone. Hold the "ng" sound in the nose. Now sing Do, Sol, Do on the words "Ding, Dong, Ding" very slowly, holding the "ng" sound in the nose, letting it ring and vibrate like a bell on each syllable. Repeat this same exercise on the pitch D, and then ascend by successive half steps to the pitch F. Reversing the exercise, sing in a succession of fourths downwards (Do, Sol, Do) the words "Ping, Pong, Ping,"—"Hong, Kong, Hong,"—and "Sing, Song, Sing," and with each word try to develop the resonant, ringing quality of the sound "ng."

Begin again on C, and put the tongue in the roof of the mouth, holding the teeth and lips slightly ajar. Hum the sound "N" with a mental effort to hold the resonant quality in the nose. Now, holding the tone in the nose, with the vibration of the tone in the cavities of the face where the "N" placed it, sing slowly the pitches, Do, Sol, Mi, Do with the syllable "No" on each tone, and let the "N" ring every time strongly, before singing the vowel sound. Sing the same from D flat, keeping the tone in the head, the lips shaped around the "O" focused in the very front of the mouth. Repeat on D, E flat and E.

Now start again on C, and sing down the scale slowly and carefully with the syllable "Nay" on each note. Be certain that each "N" starts at the back of the nose, but that the "ay" is focused in the very front of the mouth with the teeth apart and the lips drawn back in a smiling position, and the throat absolutely easy and relaxed. Sing the scale again, starting first on D flat and then on D. Once more begin on D and sing down the scale with the syllable "Nah," taking care that each tone starts at the back of the nose with the "N" firmly placed, and with the mouth wide open for the broad vowel "ah." To vary these exercises, use again the octave from low Do to high Do and back on any pitch, and sing the word "Ho-san-na," each time throwing the tone in the head, but with an easy throat absolutely without tension. "Think" the tone forward, "think" the tone in the head at the back of the nose, and it will go there. These exercises, if consistently practiced, will produce remarkable results in getting the ringing, resonant quality of tone characteristic of

a well placed voice. Of course, it is impossible to get this result without the foundation of a light, forward quality of tone, which has been at the basis of all of our voice work throughout the grades, and thus we find in the Eighth Grade the culmination of the long and carefully systematized development of the voice, which has been carried out in this Course of Lessons from the kindergarten and throughout the grades.

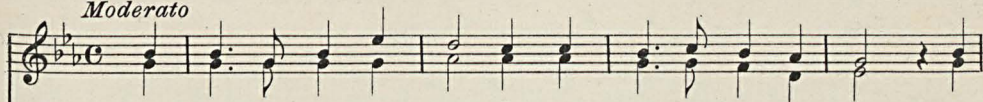
The song "The Oars are Plashing Lightly" makes a most effective three-part song for the use of the pupils. Give particular attention to song analysis in studying it, guiding your work by previous lessons on this subject, and emphasize strongly the "atmosphere" and rhythm of the song.

THE OARS ARE PLASHING LIGHTLY

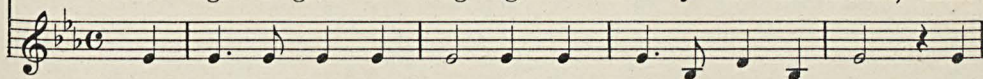
JOHN FOWLER

ADAM GEIBEL

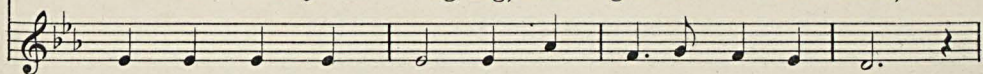
Moderato



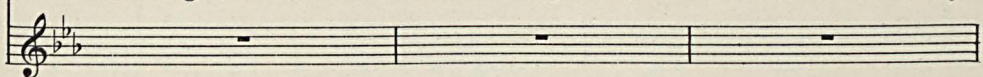
1. The oars are plash-ing light-ly, We're waft-ed down the stream, The
2. The night-in-gale is sing-ing So soft-ly on the breeze, Hold



moon-beams glis-ten bright-ly, 'Tis like a tran-sient dream; The
now the oars you're swing-ing, Your gen-tle ef-forts cease; Give



glit-tring rip-ples murm-ring a-long, In ex-qui-site sweetness ac-
list-ning ear to the sweet thrilling notes, As our boat o'er the sil-ver-y



com-p'ny the song Of the oarsmen, Of the oarsmen, As we glide a-long the stream.
stream soft-ly floats, Oh, 'tis rapt-ure, Yes, 'tis rapture, While gliding a-long the stream.



Allegretto grazioso

Glid - ing, glid - ing, O-ver the moonlit stream; Drift-ing, drift-ing,

Drift-ing a-long in a dream, O-ver the sil-ver-y

wa-ters, The ed-dies are glit-ter-ing bright; Urge

gen-tly the boat, We'll dream-i-ly float On the stream, 'neath the bright moon-

light. Ah, _____ On the stream 'neath the bright moon-

light. Ah, _____ On the stream 'neath the bright moon-light.

'neath the bright moon-light.

CHICAGO, ILLINOIS

By FRANCES E. CLARK

Name..... { Class Letter and No.
Account No.

Town.....State.....Percentage.....

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. With proper care and training continued throughout the grades, what should be

the condition of the voices of the children in the Eighth Grade?.....

2. What is the benefit of exercises for flexibility and lightness of tone at this time?

3. What three points which have been treated in previous lessons are essential to good tone production?

1.

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By FRANCES E. CLARK

Examination Paper for Lesson No. 8

(Class Letter and No.)

(Account No.)

4. How can the "click of the glottis" be prevented?.....

5. What is the particular advantage of the exercises given in Illustration No. 1?.....

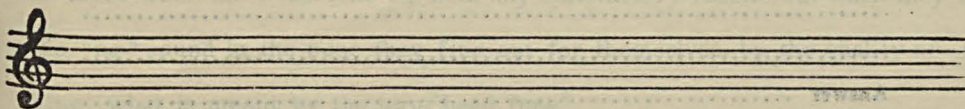
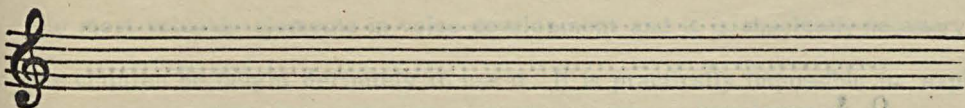
6. How would you describe the ideal quality of tone to be obtained from the pupils before we begin the development of voice resonance?.....

7. What cavities of the body are used to develop resonance in the voice?.....

8. What should be the objective point in all study for the development of resonance?

9. On the staves below, write out four of the exercises described on Page 2 of the

Lesson Sheet



10. State how closely you followed this particular lesson in giving resonance exercises to your class.

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

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Answer

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Q. 2.....

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Answer

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Q. 3.....

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Answer

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Q. 4.....

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Answer

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Q. 5.....

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Answer

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SIEGEL-MYERS

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BY FRANCES E. CLARK

Lesson Nº 88

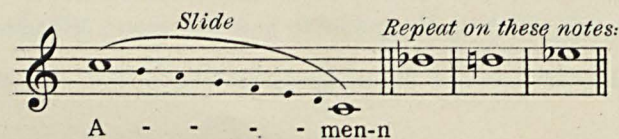
The Head Tone

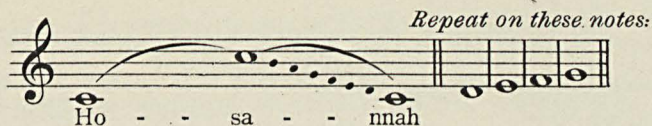
The vowel drills given in Lesson Nº 87 were used for placing the tone in the head. We used the simple method of singing first the "ng" sound long enough to vibrate in the nose; then singing the consonant "n" in the same position in connection with the different vowels. The formation of the head tone is one of the most valuable elements in voice development and it is absolutely necessary that the children be taught definitely to use it. It is practically impossible to explain to them what the head tone is, with any satisfactory results, but when they sing the "ng" sound in the nose they find out for themselves, by the quality of the tone, what is meant by the term "head tone."

Great care and infinite patience will be required to determine that your own tone, as well as that of the children, is really vibrated in the head at the same time that it is focused at the front of the mouth; and it will require long and careful training in order to be sure of the right results. The tone must *speak* from the lips, but must *ring* from the vibration in the head. This must be done with absolute freedom of the throat. There can be no tension or tightness anywhere, and the singing must be done as if the throat were merely a bit of rubber tubing without the power of muscular action. There must be complete and perfect relaxation. This must be the fundamental idea in mind when the exercises of this lesson are given. Discriminating *listening* will also help the pupils to note the subtle difference in quality between the real head tone and the imitation or false one.

Sing middle C with a clear forward vowel sound "Ay." Sing low Do and high Do with the syllable "Nay," and slide rapidly down the scale to lower Do, sounding every tone included in the interval lightly and rapidly, in a smooth legato to "curve." The tone is placed well forward and kept there securely, while the pitch is drawn down in a curved line, as it were, from high Do to lower Do. Continue this exercise on three or four successive half steps. Begin again on "D." Sing low Do and high Do with the syllable "No." Slide rapidly down the scale, as before, on the vowel sound "o." Repeat the exercise, raising the pitch upward in successive half steps. Now start again on E flat and sing low Do and high Do on "Nah." Desend, as before, with the open vowel sound "ah." Now begin on C an octave above middle C. Sing high Do and low Do on the word "Amen," holding the first tone for the value of a whole note and keep the tone on the final syllable vibrating clearly in the nose. Repeat this exercise on D flat, D and E flat. Begin again on middle C and sing low Do, high Do, and low Do on the word "Ho-sa-nnah," emphasizing the vowel values fully. Carry this exercise upward by half steps to the pitch G. These exercises are given briefly in Illustration N^o 1.

III. N^o 1

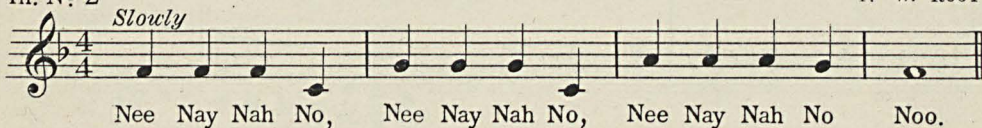




In Illustration N^o 2 we have a splendid exercise for the placing of the tone with the letter "n," which is used by Frederick W. Root. Sing it slowly with full value on the vowel sounds, and see that each "n" is given with a ringing vibration in the nose.

III. N^o 2

F. W. ROOT



For development of lightness and flexibility of tone, nothing is better than the scale run of a ninth (one note above the octave) using the different vowel sounds, Ee, Aye, Ah, Oh and Oo on the various groups of the scales. Start on middle C and sing rapidly and smoothly as follows: Do Re Mi Fa on *Ee*, Sol La Ti Do on *Ay*, Re Do Ti La on *Ah*, Sol Fa Mi Re on *Oh*, and the low Do on *Oo*. This run is shown in Illustration N^o 3. Sing very lightly and rapidly, carrying up the exercise as high as the highest voices can sing without strain, those with voices of lower range dropping out as the pitch becomes too high for them.

III. N^o 3



The Russian National Hymn must be sung with special reference to using the head resonance and developing a light, vibrant tone quality, and should be given in a broad dignified style.

GOD EVER GLORIOUS

S. F. SMITH

(Russian National Hymn)

ALEXIS T. LWOFF

Maestoso

1. God ev - er glo - ri - ous! Sov - 'reign of na - tions,
 2. Still may Thy bless - ing rest, Fa - ther most Ho - ly,

Wav - ing the ban - ner of peace o'er the land; land.
 O - ver each moun - tain, rock, riv - er, and shore; shore.

Thine is the vic - to - ry, Thine the sal - va - tion,
 Sing Hal - le - lu - jah! Shout in ho - san - nas!

Strong to de - liv - er, Own we Thy hand. hand.
 God keep our coun - try Free ev - er more. more.

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By FRANCES E. CLARK

Examination Paper for Lesson No. 88

Name..... } Class Letter and No.
 } Account No.

Town.....	State.....	Percentage.....
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Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Give a brief statement of the two methods used to produce resonance in the voice.

2. Describe the quality of tone known as the head tone.....

3. Do you yourself have difficulty in getting a pure head tone with your voice?.....

4. Do you have any particular difficulty in focusing the tone in front of the mouth while it rings in the head?.....

5. (a) Should your pupils have any particular difficulty in understanding what the head tone is?.....

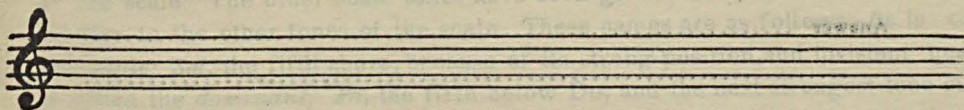
(b) If so, how can you describe it to them?.....

6. Should the exercises given in Illustrations Nos. 1, 2 and 3 be practiced with a loud or soft tone?.....

7. How much time, in your opinion, should be devoted to tone work in the Eighth Grade?

8. What should the lower pitched voices do, when the range of the exercises becomes too high for them?

9. Give on the staff below two exercises which you have used with good results in developing the head tone.



10. If you have used this lesson, state below how closely you followed this particular lesson, in giving exercises to develop the head tone to your class, and tell what results were obtained

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

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Answer

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Q. 2.....

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Answer

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Q. 3.....

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Answer

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Q. 4.....

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Answer

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Q. 5.....

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Answer

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A COURSE OF LESSONS IN
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BY FRANCES E. CLARK

Lesson No 89

Additional Names of Scale Tones

General and Specific Names of Intervals

The tones of the scale in their relation to each other have often been likened to the different members of a family, as follows: -Low Do -Father, High Do -Mother, Sol -Big Brother, Fa -Little Brother, La -Big Sister, Re -Little Sister, etc. While these names are more or less imaginative, certain mental effects suggested by each tone are real and do genuinely exist. These effects are as follows:

{	Do - strong, restful,
	Sol - insistent, dominating,
	Ti - restless, leading to High Do,
	Mi - quiet, restful,
	La - mournful, plaintive,
	Re - aspiring,
	Fa - strong, worshipful.

We have spoken of Do as the tonic, meaning the home tone or resting - place of the scale. The other scale tones have been given definite names expressing their relation to the other tones of the scale. These names are as follows: -*Do* is called the *tonic*; *Sol*, the fifth above, because of its strong position and insistent quality, is called the *dominant*; *Fa*, the fifth below Do, and the next strongest tone in the scale, is called the *sub-dominant*; *Ti* is called the *leading-tone* or *sub-tonic*; *Mi*, a third above Do, is called the *mediant*; *Re*, one step above the tonic, is called the *super-tonic*; and *La*, the third below Do, is called the *sub mediant*. Make these new names clearly understood by the use of the double scale ladder shown in Illustration No 1. The pupils should be made thoroughly familiar with these new names of the scale tones, as they will frequently be used in the elementary harmony study in the High School Series of Lessons. These scale steps are sometimes written in the Roman numerals, as well as the Arabic.

The *distance* between any two tones is called the *interval* between those two tones. This distance is measured in two ways; first by the number of *staff-degrees*, which determines the *general name* of the interval; and, second by the number of *half-steps*, which determines the more definite or the *specific name* of the interval.

III. No 1

8	Do	Tonic	I
7	Ti	Leading Tone	VII
6	La	Sub-Mediant	VI
5	Sol	Dominant	V
4	Fa	Sub-Dominant	IV
3	Mi	Mediant	III
2	Re	Super-Tonic	II
1	Do	Tonic	I

In speaking of an interval we use both the general and specific names. It is necessary that we know the general and specific names applied to all intervals, so that we can determine at a glance just what kind of an interval is used in a given place.

The interval between two scale tones may occur either between Do and some other tone, or between two tones neither of which is Do. Measuring from Do:- the interval Do to the same Do is called a *prime*, because there is no difference in pitch. The interval Do to Re, since it includes two staff degrees, is called a *second*, which is its general name. The general name of the interval Do to Mi is a *third*, since it includes three staff degrees when read, or three scale tones when heard. Do to Fa is a *fourth*, Do to Sol is a *fifth*, Do to La a *sixth*, Do to Ti a *seventh*, and from Do to Do an *eighth* or *octave*. Write such intervals in any key, and notice that the general (or number) name of the interval is always determined by the number of staff degrees which are included in it. Those in Illustration No 2, in C major, will serve as a model.



The best method, however, by which to present the subject of interval measurement to the class, is to emphasize the distance between the tones *first by the ear and then by the eye*. Frequent drills in accordance with this method should be given, until these interval distances are readily perceived by the ear, and the names thoroughly mastered. These lessons may be given somewhat after the following manner:

Now, children, suppose we have the skip or interval Do-Mi. This is the way we will count it to determine what kind of an interval it is: Sing Do, Mi, Do. Now sing Do and count it 1, Re and count it 2, Mi and count it 3. (*Children sing and count as indicated*). This means that we have moved three scale or staff degrees, and so the interval is called a *third*.

For the interval Do-Fa, we sing Do for 1, Re for 2, Mi for 3, Fa for 4, and we find the interval is a *fourth*, because it includes four scale or staff degrees. For the interval Do-Sol, we sing the syllable names and count 1, 2, 3, 4, 5, and find that we have a *fifth*. For Do-La, we sing the syllables for 1, 2, 3, 4, 5, 6, and then by counting, we find the interval is a *sixth*. For Do-Ti, let us sing as before, 1, 2, 3, 4, 5, 6, 7, and we find that the last pitch is a *seventh* from Do. From Do to Do we sing the tones for 1, 2, 3, 4, 5, 6, 7, 8, and we know that is an *eighth* or *octave*. (*Children sing all these intervals to illustrate.*)

Now let us measure some intervals from tones of the scale other than Do. Let us take the interval Re-La. Count Re-1, Mi-2, Fa-3, Sol-4, La-5, and we find that the interval Re to La is a *fifth*. For the interval Sol-Do, we get Sol-1, La-2, Ti-3 and Do-4, and so we call it a *fourth*. Mi-Do we know to be a *sixth*, since we must sing up six tones of the scale to reach Do, the upper tone. (*Children sing all these intervals.*)

We have learned that there are general names given to intervals. There are also specific names, which express more exactly what kind of interval is used, that is, whether it is a standard sized interval or a larger or smaller interval than this standard interval. These specific names are major or perfect, (see below) which are the standard sized intervals, minor, augmented and diminished.

A major interval is one in which the upper tone is found in the major scale based on the lower tone of the interval. The intervals occurring between Do and any of the tones of the major scale are taken as standard, and these are all called *major*. In addition to being major, the fourth, fifth and octave are termed *perfect* because when the tones are reversed (inverted), the new interval thus made is a major interval. The second, third, sixth and seventh are called major intervals. The specific and general names of these two groups of intervals must be thoroughly memorized.

In determining the general and specific names of a given interval, you should count the staff degrees and compare the interval mentally with the major scale on the lowest note. If the upper tone is found in the major scale, the specific name is either major or perfect, as explained above. If the interval is a half step smaller than a standard major interval, it is minor. If it is a half step smaller than a minor or perfect interval, it is diminished. If it is a half step larger than the standard major, or perfect interval, it is augmented.

To sum up the whole matter, the following table should be memorized:

A major interval is one in which the upper tone is found in the major scale based on the lower tone of the interval.

A perfect interval is a major interval which remains a major interval when the tones are reversed (inverted).

A minor interval is a half step smaller than a major interval.

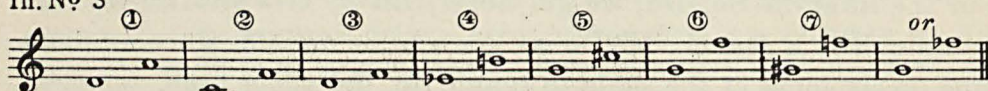
A diminished interval is a half step smaller than a minor or a perfect interval.

An augmented interval is a half step larger than a major or a perfect interval.

Another way of presenting this subject to the class, is to use the two tone ladder employed in Lesson No 82. Place the small scale ladder on the step of the larger tone ladder representing the lower tone of the interval. If the upper tone corresponds with the perfect or major interval shown by the scale ladder, the interval is perfect or major. If it is larger or smaller than this specified standard interval, the specific name is applied in accordance with the table given above.

Let us see how these rules apply to a number of different intervals. Study carefully the various intervals given in Illustration No 3 and compare with them the explanations given for each in the next paragraph.

III. No 3



In Measure 1, there is given a fifth, *D to A*, and we know this is a *perfect fifth*, because A occurs in the D major scale. In Measure 2 we have *C to F*. We know this to be a *perfect fourth*, since F is found in the C major scale. In Measure 3, we have *D to F*. We know at a glance this cannot be a major third, since F sharp, and not F, is found in the D major scale. Since F natural is a half step lower than F sharp, the interval is therefore a half step smaller than a major interval. By referring to the tables given above, we find this a *minor third*. In Measure 4, we have the interval *E \flat to B \flat* . To determine the specific name of this interval, we must know that B flat, and not B natural, occurs in the E flat major scale; therefore, the interval E flat to B natural would be an expanded perfect fifth. The expanded perfect fifth is called an *augmented fifth*. In Measure 5 we have the interval *G to C \sharp* . We know at once that this must be an augmented interval, since C, and not C sharp, occurs in the C major scale, and the use of C sharp makes the interval a perfect fourth expanded one half step. This is called an *augmented fourth*. In Measure 6 we find *G to F \sharp* . In thinking of the G major scale, we know that F sharp, and not F natural, occurs in this scale, and therefore this interval is a half step smaller than a major seventh. According to the table, we know that this is called a *minor seventh*. In Measure 7 we have *G \sharp to F \sharp* . In the scale of G sharp major, we would use F double sharp as the seventh tone. F natural is two half steps lower than F double sharp, and we therefore have a major seventh contracted twice, which according to the rule means that it is called a *diminished seventh*.

If the interval is particularly difficult, as in the case of Measure 7, it is well to transpose or shift both tones a half step lower. The interval will remain the same, and the simpler notation will make it easier to determine the general and specific names. Thus, *G \sharp to F \sharp* might be transposed down to *G- F \flat* , and the interval will still be a *diminished seventh*.

Therefore, based on a thorough knowledge of the major scales, the naming of intervals by their general and specific names is a very simple matter. To repeat, apply the following simple rule for determining the specific names for all intervals:

Call the lower of the given pitches Do, and if the upper pitch is one of the tones of the major scale built on the lower note, the interval is either major or perfect. If the upper tone is *not* found in the major scale built on the lower tone, the interval is either minor, diminished or augmented, according to the number of half steps the major interval is contracted or expanded by chromatic alterations. Seconds, thirds, sixths and sevenths are called *major* intervals. Primes, fourths, fifths and octaves are called *perfect* intervals.

CHICAGO, ILLINOIS

By FRANCES E. CLARK

Name.....

(Class Letter and No.)

Account No.

Town......

State.....	Percentage.....
Alabama.....	10.0
Alaska.....	10.0
Arizona.....	10.0
Arkansas.....	10.0
California.....	10.0
Colorado.....	10.0
Connecticut.....	10.0
Delaware.....	10.0
District of Columbia.....	10.0
Florida.....	10.0
Georgia.....	10.0
Hawaii.....	10.0
Idaho.....	10.0
Illinois.....	10.0
Indiana.....	10.0
Iowa.....	10.0
Kansas.....	10.0
Kentucky.....	10.0
Louisiana.....	10.0
Maine.....	10.0
Maryland.....	10.0
Massachusetts.....	10.0
Michigan.....	10.0
Minnesota.....	10.0
Mississippi.....	10.0
Missouri.....	10.0
Montana.....	10.0
Nebraska.....	10.0
Nevada.....	10.0
New Hampshire.....	10.0
New Jersey.....	10.0
New Mexico.....	10.0
New York.....	10.0
North Carolina.....	10.0
North Dakota.....	10.0
Ohio.....	10.0
Oklahoma.....	10.0
Oregon.....	10.0
Pennsylvania.....	10.0
Rhode Island.....	10.0
South Carolina.....	10.0
South Dakota.....	10.0
Tennessee.....	10.0
Texas.....	10.0
Utah.....	10.0
Vermont.....	10.0
Virginia.....	10.0
Washington.....	10.0
West Virginia.....	10.0
Wisconsin.....	10.0
Wyoming.....	10.0

Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions

from your own experience, as far as possible.

1. To what members of the family can the different scale tones be likened?.....

2. State the characteristic mental effects of the different scale tones,.....

3. What other names are also given to the scale tones?.....

4. (a) What is an interval?.....

(b) How is the general name of an interval determined?

(c) How is the specific name of an interval determined?

6. Give the general name of the following intervals:

Do to Fa

Do to Sol

Do to Ti

Do to Re

7. Define the following terms:

Major interval

Perfect interval

Minor interval

Diminished interval

Augmented interval

8. Give the rule for determining the general and specific names of a given interval..

9. Give both the general and specific names for the following intervals:

C to E flat.....

D to A.....

E flat to G.....

F sharp to D.....

F sharp to E flat.....

B to E flat.....

A to C.....

G to D sharp.....

10. What is the principle underlying a successful presentation of the subject of intervals? Discuss fully.....

11. If you have had occasion to present the subject of the general and specific names of intervals to your class, whether Eighth Grade or below, report the results of your work.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....
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Q. 2.....
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Q. 3.....
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Q. 4.....
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Q. 5.....
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Answer
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SIEGEL-MYERS

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A COURSE OF LESSONS IN
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BY FRANCES E. CLARK

Lesson No 90

Song Analysis

The children in the Eighth Grade have advanced far enough in their literary studies to understand and appreciate the niceties of the English language. We would not think of teaching a poem from Longfellow, Tennyson, or Whittier, or a scene from Shakespeare, without scrutinizing carefully the meaning of every doubtful and unfamiliar word, looking up biblical, historical, and other references, and making a vivid word-picture of the scene depicted; and yet strange to say, we often *sing* these same poems without giving more than a passing thought to their inner meaning. Our songs, therefore, lose half their beauty and force when, through lack of song analysis, the children do not understand the story about which they sing, or appreciate the imagery of the words. Surely this is a most important consideration, since understanding is what makes their song work of superior worth. Therefore, before teaching a song or chorus, we should make a close study of the words, read the poem very carefully, analyze the meaning of the words, make the references plain, and by word-painting make the setting real and vivid. The children will then have something to sing *about*, and their enthusiasm will be increased tenfold.

Take, for example, the "Star Spangled Banner." Before singing the song, paint a word-picture of the historical setting of the scene. Speak of the war of 1812, and the coming of the English fleet. Make clear their position in the harbor at Baltimore, and the danger to the capitol at Washington, and to the country at large, if the enemy were successful in their attack. Tell the story of Francis Scott Key, the young lawyer, and his visit to the British Ship in the harbor to see his friend, who was being held as a prisoner. As the bombardment was about to begin, he was kept on board the ship all night while the enemy's guns were hurling shot and shell over the forts on the shore, where his beloved flag was flying. Picture the anxiety of the long night when, because of the darkness, the occasional rockets sent up from the fort were the only encouragement he had, to think that the Americans were holding out. Make the children see the coming of the dawn, first grey and then rosy in the East, but with smoke and fog still heavy on the shore. At times through the rifted cloud, Key imagines he can see the flag still flying on the ramparts, where he had seen it last in the twilight of the night before; he can not be certain for some time that it is really there, and so he anxiously asks his friend,

"O, say, can you see by the dawn's early light

What so proudly we hailed at the twilight's last gleaming?"

Picture his wild and uncontrollable joy when at last he sees it flying there fully revealed, and then,

"Tis the star spangled banner, O long may it wave
O'er the land of the free and the home of the brave"

Who could sing "Flow Gently Sweet Afton" without knowing the story of Robert Burns and his highland Mary? Tell something of the life of Burns and speak of his tender, loving nature. Tell of his love for the gentle Mary, of her burial in the cemetery near the river Afton, and his heart-breaking sorrow. His nerves are unstrung and the slightest sound in the grave-yard seems to him a sacrilege. The "Green-crested lap-wing" disturbs him. The whistle of the blackbird breaks in upon his dreaming, and he fears lest the soft "coo" of the Scotch dove should disturb the sleep of the lovely Mary.

It is almost impossible to get much sense out of the wonderful chorus "Lift thine Eyes" from Mendelssohn's "Elijah" without knowing the Bible story of the great Prophet. Tell the children about his struggle against the powers of wickedness, as personified by the wicked Queen Jezebel and the worldly court surrounding her and his long fight against idolotry and the worship of Baal in the groves of Palestine. Tell of the trials by fire, when the idolatrous people called in vain upon their God, Baal, to consume the sacrifice by fire, and Elijah called upon the Great Jehovah; and then the sacrifice was consumed. Then give an account of his ultimate defeat and heart-breaking flight into the desert, where alone, discouraged, disheartened, and utterly forlorn, he prayed to God to let him die. Tell of the visit of the three angels who came to remind him that he was not forgotten, that his life work had not gone for naught, and picture the inspiration of their wonderful message:-

"O lift thine eyes to the mountains whence cometh help.

Thy help cometh from the Lord, the Maker of heaven and earth.

He hath said thy foot shall not be moved, thy people will never slumber."

(See song given at the end of this lesson.)

Again, we find a splendid opportunity for song analysis in the "Song of the Skylark" by James Hogg, the Scottish Poet, beginning

"Bird of the Wilderness,
Blithesome and cumberless"

In this analysis you can bring out the meaning of the poem by questions, such as, Why is the skylark a bird of the wilderness? What is the meaning of the words "blithesome" and "cumberless?" What is a "matin?" What are the moorland and the lea? Where is the skylark's dwelling place? What is a "lay?" Why did the poet say it is "loud?" What is a "fell?" What is meant by the "red streamer" and how does it "herald the day?" What time of the day does the skylark sing? What is the "gloaming?" What is "heather?" Where does the skylark make its nest? Describe the great painting "The Song of the Lark" of Jules Breton, and ask the name of the artist.

These are but a few suggestions which may serve to indicate the increased interest which it is possible to create in all song study by analysis of the words. By clever and interesting lessons on this subject, you can open deep wells of enthusiasm for singing among the pupils. This factor should always be kept in mind by the diligent and efficient Eighth Grade music teacher, since her opportunities in chorus work are almost unlimited and she should make the most of them.

The chorus "Lift thine Eyes" from Mendelssohn's "Elijah" can be used most effectively when analyzed in the manner described in this lesson.

LIFT THINE EYES

From "ELIJAH"

F. MENDELSSOHN-BARTHOLDY

Andante

sf *p*

Lift thine eyes, O lift thine eyes to the moun-tains, whence
Lift thine eyes, O lift thine eyes to the moun-tains, whence

com-eth, whence com-eth, whence com - eth help.
com-eth, whence com-eth, whence com eth help. Thy help com - eth,
com-eth, whence com-eth, whence com-eth help. Thy help

cresc *dim*

Thy help com - eth from the Lord, The Mak - er of
com - eth from the Lord, the Mak - - er of
com - eth from the Lord, the Mak - - - er of

p *cresc*

heav - en and earth. He hath said, thy foot —
heav - en and earth. He hath said, thy
heav - en and earth. He hath said, thy

pp

— shall not be mov - ed. Thy Keep - er will nev - er
foot shall not be mov - ed. Thy

cresc

slum - - ber, nev - er, will nev - er slum - - ber,
 Keep - er will nev - er slum - - ber, nev - er, will nev - er
 Keep - er will nev - er slum - - ber, nev - er, will nev - er

f nev - er slum - - - - - ber. *dim* Lift thine eyes, O
 slum - - - - - ber. Lift thine eyes, O
f slum - ber, will nev - er slum - ber. *p* Lift thine eyes, O

sf lift thine eyes to the moun - tains, whence
 lift thine eyes to the moun - tains, whence
sf lift thine eyes to the moun - tains,

p com - eth, whence com - eth, whence com - eth help, whence
 com - eth, whence com - eth, whence com - eth help, whence com -
p whence com - eth, whence com - eth help, whence com -

sf com - eth, whence com - eth, whence com - eth help.
sf - - - eth, whence com - eth, whence com - eth help.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By **FRANCES E. CLARK**

Examination Paper for Lesson No. 90

Name..... { Class Letter and No.
 { Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Why is it essential to give song analysis in the Eighth Grade?.....

2. What are the immediate benefits resulting from an intelligent song analysis by class and teacher?

3. What reason can you give for the apparent neglect of song analysis in the Eighth Grade when so much analytical study is done in English Literature?.....

4. Make an interesting song analysis of the following songs, presenting the material as you would if the pupils were actually studying these songs:

Lesson No. 81. "The Last Days of Autumn".....

Lesson No. 84. "Hedge Roses".....

Lesson No. 85. "Sweet and Low".....

Lesson No. 87. "The Oars Are Plashing Lightly".

Chorus Singing

Lesson No. 88. "God Ever Glorious"

5. If you have had occasion to use this lesson in song analysis in the Eighth Grade, state below what songs you treated in this way and indicate the results obtained.

6. Do you understand and have you mastered all the lessons you have had so far from us

7. If not give in the space below, the subject and number of lessons with which you now have difficulty, stating definitely what the trouble is, so that we may offer an help or suggestion, and *give you special review work*.....

8. If you are satisfied with your progress and understand everything you have had so far the above review is unnecessary and the diploma will be issued to you at the completion of the Course. If this is the case, please give the exact name that you wish on your diploma.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 91

Chorus Singing

The most important part of the music study of the eighth grade is the chorus singing. This represents the crowning glory, as it were, of the music study which has been continued from the Kindergarten up to this point, and it should be developed to the highest degree of efficiency.

The voices were, or should have been, personally tested in the Seventh Grade, in accordance with the instructions given in Lesson No 79, but being in a changing state they will probably need a new test, in assigning the parts in the Eighth Grade. There is no subject of greater importance than the classifying and conserving of the children's voices. Irreparable harm may be done by permitting a boy or girl to sing steadily in a part which causes strain to the vocal chords.

Simply because a girl has a musical ear and can hold the middle or lower parts particularly well and with genuine delight, is no reason why she should be allowed to sing tones which are lower than the natural range of her voice, and thereby incur the danger of spoiling it. If her voice is high, she should sing soprano most of the time, after it has definitely shown itself to be soprano. An occasional use of the lower range is good to keep the voice in good condition, but the majority of the work should be done on the upper tones.

It is likewise most disastrous to permit the low, rich, alto voices of the class to endeavor to climb up to the higher registers, away from their natural range. Simply because the children have not learned to hold the middle or lower part, or because the parents or friends feel that they should sing soprano, is in no reason why

they should be allowed to strain, and possibly ruin, their vocal chords, and inflict a permanent injury on the voice. The teacher will sometimes find a decided prejudice against singing in the alto part. This is most unreasonable, for the truth is, that a true alto or mezzo-soprano is much more rare than a soprano, and so much in demand at all times that such a voice is a treasure, and its possessor is to be congratulated.

The voices must be placed where they will work most easily and most safely. What the voices may become in full maturity does not always appear at this early stage, but at least they must be safeguarded for future development.

If there is any occasion to question the proper classification of any individual pupil in the class, you should make a test of a voice often, in some cases once a month, and in all cases twice a year, to make sure that the voices are under absolutely no strain. Classify the voices as soprano, mezzo-soprano or alto, low alto and bass, with the clear understanding that they may be changed when it seems desirable to the teacher; and in giving the vocal drills, vary the pitch so that all may participate. Let the basses and lower voices sing as high as they can easily, and then stop while the higher voices continue to the top of their normal range.

Review a number of the best folk songs and patriotic songs which were learned in the Seventh Grade. Take up such easy studies and exercises, as suggested below, for unifying the voices and harmonizing the parts of the chorus. If the bass division is weak, which often happens, use it only occasionally, and confine your efforts to two and three-part songs for unchanged voices. Then for the encouragement of the young basses, use songs in which the melody is given to the bass part. There are many songs in certain text books for the Eighth Grade, notably "The Laurel Music Reader" in which this is done. There are any number of classic songs which make useful and effective unison songs for harmonizing the chorus. Among them are, "Who is Sylvia," "Hark, Hark the Lark," "If With All Your Hearts" "Oh, Rest in the Lord" (from Mendelssohn's *Elijah*), "Oh, for the Wings of a Dove", and

many others. For patriotic occasions, use many of the war songs, flag songs and songs of Washington and Lincoln. There are great numbers of beautiful glees and part songs published in Coda form, by the various school-book publishing houses. Their catalogues will give you an abundant selection and the grading of these will make it possible for you to choose intelligently. Among the best lists are those published by Ginn & Co., 2301-2311 Prairie Ave., Chicago; Silver Burdett & Co., 358 Wabash Ave., Chicago; The American Book Co., 521 Wabash Ave., Chicago; The C. C. Birchard Co., 221 Columbia Ave., Boston; and the Geo. B. Jennings Co., Cincinnati, Ohio. You will find in the text books of almost any of the standard courses designed for Eighth Grade, a great number of beautiful songs and effective choruses.

The familiar song "The Watch on the Rhine" makes an excellent chorus, and one which enlists the enthusiasm of the pupils. It should be given with great spirit and energy, and will be one of your most effective Eighth Grade choruses.

THE WATCH ON THE RHINE

MAX SCHNECKENBURGER

CARL WILHELM

With energy

The musical score is written for voice and piano. It features a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music begins with a forte (f) dynamic. The lyrics are as follows:

1. There comes a call like thun-der's peal, The march of men, the
 2. By hun-dred thou-sands forth they stream, Their eyes like flash-ing
 3. To heav'n they raised their gleam-ing eyes; The he-roles saw them
 4. Loud rings the oath, the wa-ters flow, In the free breeze the

clank of steel; The Rhine! the Rhine! the glo-rious
 light-nings' gleam; The Ger-mans, hon-est, strong, and
 from their skies, And swore, with yearn-ing for the
 ban-ners blow; The Rhine! the Rhine! un-fet-tered

Rhine! Who will pro - tect the riv - er's line?
brave, These will the sa - cred land - mark save.
strife, "Dear is the free Rhine as our life!"
Rhine! All Ger - man - y will guard its line.

CHORUS

Dear Fa - ther-land, be com - fort thine, We will pro - tect the

riv - er's line; Firm stands thy shield, the Watch, the Watch on the

Broad *cres* - - *cen* - -

Broad *cres* - - *cen* - -

Rhine, Firm stands thy shield, the Watch, the Watch on the Rhine.

- do - - *f* *ff*
- do - - *f* *ff*

CHICAGO, ILLINOIS

By FRANCES E. CLARK

Name.....

Class Letter and No.

Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Why should the voices be carefully tested in passing from the Seventh to the

Eighth Grade?.....

2. What is the danger if this voice test is not very carefully done?.....

3. How should the teacher meet the objection of the girl pupils to singing in the

alto part, when their voices require it?.....

4. Should the higher voices always sing the soprano part, or should they occasionally use the lower range?.....

5. When pupils find it difficult to sing a lower part, what special training should be given by the teacher, if the voice quality makes it necessary to place them among the altos?.....

6. Does it often happen that the final quality of the voice does not always show in the Eighth Grade?

7. What should be the first work given in the Eighth Grade for unifying the voices.

8. What encouragement should be given to the bass division?.....

9. Why is it unwise to have the basses sing the bass part always, instead of giving them the alto part occasionally?.....
10. (a) How often should the test of all the voices in the class be made?.....
- (b) How often should a special test of certain voices be made, if there is any reason to doubt their classification?.....
11. If you have had occasion to test the voices in the Eighth Grade, give a careful report of the number of voices in each division which are in your class.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 92

Leading the Eighth Grade Chorus

As is the teacher, so is the school. The success of an Eighth Grade Chorus depends almost wholly upon the attitude and equipment of the teacher. The love of music is infectious, and if the teacher or leader really loves her work, the pupils will imbibe the spirit. You cannot *force* children to sing; you cannot make them give of themselves in the singing; but it is your province and field of endeavor to make them *want to sing*. It requires a considerable amount of poise and skill to conduct successfully an Eighth Grade Chorus. It is not sufficient merely to love the work. You must also know the work from the foundation up, and be familiar with every step by which the chorus singing of the Eighth Grade is made possible. To lead a chorus means that you must know music as a whole, and have mastered thoroughly the principles involved in the music study of the lower grades. Your sense of rhythm must be very strong and your ear acute, to detect differences in pitch. Your sense of pitch must also be so sharp that it will enable you to hear simultaneously the notes sung in the different parts. You must hear the alto and bass as well as the soprano, and be ready to detect instantly a mistake made in any one of the middle parts. You must be able to read by note quickly and accurately.

In many Eighth Grade rooms there is a piano, and you will be greatly assisted in your work by the use of this instrument. The piano gives a splendid aid to the newly formed bass division, and also lends completeness to the *ensemble*. The accompaniment at all times supports and guides the voices, and while it is not wise *always* to rehearse with it, because it may cover up individual errors in singing, still it is of the greatest assistance in improving the ensemble of the chorus singing. It is important and even desirable to teach the song by rote from the piano. Many times the class needs to learn a song quickly for some particular purpose, and it may often be one for which the music is not in the text book. It is excellent ear training for the pupils to learn it by listening to the piano. In the main, however, the songs and choruses should be read by note, studied part by part, and then fitted together, in the manner outlined in the lessons on part singing. This is the only

sure process, and the only one to produce satisfactory effects.

One of the most difficult problems met by the teacher is the necessity of keeping other sections busy while one section is rehearsing its particular part. It is always possible to assign to the pupils a silent study of the words or of the notes of some part on which they are weak, while the others are singing. Remember, also, that some rest is necessary for the children's voices, and they should not sing for more than fifteen minutes without interruption.

Beating the time is also an important factor in the work of the Grade Chorus leader. Your beat should be steady, definite, and decisive. You should review very carefully the directions given in Lessons Nos. 54, 55 and 57 for beating time. This will give you the motions required in the various simple rhythms, and as explained in these lessons, you should practice in private until the motions required for beating $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ time are simple and natural for you to do. If the children have been taught correctly to mark time in the intermediate grades, they will be able at once to catch the rhythm of any new song correctly, and therefore will only need to be held to a uniform speed by the chorus leader.

It is not absolutely necessary that the director be able to sing well, but it is, of course, always desirable. Some of the very best Eighth Grade Chorus teachers cannot sing a note, but they amply make up for it by inspiration, keen analysis, an acute ear, and unusual magnetism and teaching power.

To be a successful chorus leader, you must know very thoroughly the songs which you wish to present. You must as well know your class, both individually and collectively; know their tastes, their abilities, their short-comings. You must also bear in mind the personal characteristics and tastes of the principal of the school, and try to cater somewhat to his taste, thereby enlisting his enthusiasm for, and interest in your work. Meanwhile, try constantly to build up the standard of the work done in your school. You must be alive, alert, amiable and enthusiastic. Do not scold, rave or rant to the pupils; but steadily and with a real love for your work, guide and lead the children in those paths which you know will make for their musical enjoyment and culture.

One of the finest choruses in all choral literature which is suitable for the Eighth Grade singers is "The Heavens' Resounding," by Beethoven. It should be given with dignity and solidity, special attention being paid to the *piano* (or soft) passages in Measures 11, 19 and 32, and to the *crescendo* passages in Measures 13 and 25, so that the firm, broad tone of the *forte* and *fortissimo* measures in the climaxes may be particularly telling, by contrast.

THE HEAVENS, RESOUNDING

3

English Text by C. B. R.

L. VAN BEETHOVEN Arr. by C. B. Rich

Maestoso

Soprano I & II

Alto I

The heav'ns re - sound - ing with hymns of de - vo - tion, Pro - claim the glo - ry
O man, your hom - age be grate - ful - ly bring - ing! Let glad ho - san - nas

Tenor (with Alto II)

The heav'ns re - sound - ing with hymns of de - vo - tion, Pro - claim the glo - ry
O man, your hom - age be grate - ful - ly bring - ing! Let glad ho - san - nas

Bass

* Upper notes for changed voices; lower notes for unchanged voices.

mand con-stel-la-tions are beam-ing, He leads the gold-en orb of
tell it from na-tion to na-tion; Re-ech o it the world a-

beam-ing, are beam-ing, He leads, he leads the gold-en orb of
na-tion to na-tion; Re-ech-o it the world a-round, a-

beam-ing, are beam-ing, He leads, he leads the gold-en orb of
na-tion to na-tion; Re-ech-o it the world a-round, a-

(25) *cresc*

day, As forth in glo-ry, re-splen-dent-ly gleam-ing, It
round! He reign-eth, reign-eth, and all his cre-a-tion With

day, As forth in glo-ry, re-splen-dent-ly gleam-ing, It
round! He reign-eth, reign-eth, and all his cre-a-tion With

(32) *p cresc f sf p f*

leaps on its ce-les-tial way, It leaps on its ce-les-tial-way.
ev-er-last-ing joy is crown'd, With ev-er-last-ing joy is crown'd!

leaps on its ce-les-tial way, It leaps on its ce-les-tial-way.
ev-er-last-ing joy is crown'd, With ev-er-last-ing joy is crown'd!

ff

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By *FRANCES E. CLARK*

Examination Paper for Lesson No. 92

Name..... } Class Letter and No.
 } Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. What is one essential condition of the successful Eighth Grade Chorus?.....

2. Discuss the influence of the teacher upon the work of the children and the standard of music in the elementary schools.....

3. What must be the equipment of the teacher in conducting successfully an Eighth Grade Chorus?

4. Why is personal poise and magnetism of so much importance in the chorus leader's equipment?

5. (a) What is the value of a piano in the singing of the Eighth Grade?.....

(b) What particular aid does this give to the bass division?.....

(c) Why should the piano not be constantly used in the lesson?.....

(d) In what way is it of value in the lesson?.....

6. Why is rote singing used even in the Eighth Grade?.....

7. Discuss the problem of keeping one division occupied while another is rehearsing.....

8. Give a careful analysis of the motions required in the various kinds of rhythms you have studied.....

2/4

3/4

4/4

6/8

9. Why is it imperative that the teacher should be thoroughly familiar with the songs which she presents?

10. (a) Is it essential for the director to sing well?.....

(b) If not, what other characteristics must she have?.....

11. Why is it necessary to consider the tastes and abilities of the class and the personal characteristics and taste of the principal?.....

12. If you are at present conducting an Eighth Grade Chorus give a report of the conditions of your work, the number and interest of the class, and the difficulties which you personally find in the work.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer

.....

.....

Q. 2.....

.....

.....

Answer

.....

.....

Q. 3.....

.....

.....

Answer

.....

.....

Q. 4.....

.....

.....

Answer

.....

.....

Q. 5.....

.....

.....

Answer

.....

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 93

Public Programs

When the Eighth Grade Chorus has "found itself" and is able to sing with taste and expression some simple studies, songs and choruses, it is well to plan for a public day, giving either a concert by the chorus alone, or a miscellaneous musical program, in which the chorus participates. The work will be of more interest to yourself and the pupils if there is some such purpose in view.

To make the work of special value to the children and to add something definite to the sum of their general knowledge, as well as their musical experience, it is an excellent plan to select one or two composers and prepare an entire program from their works. There is a great amount of material which can be used for this purpose. Many of the works of the classic composers are possible to the Eighth Grade chorus and consecutive study of their works will be doubly valuable. Mendelssohn wrote a great number of simple choruses, either separate works or as parts of his oratorios, which are most acceptable material. Franz Abt was a prolific writer of simple melodious part songs. There are also many available selections from Handel, Schubert, Schumann and Brahms that are within the range of a well trained Eighth Grade chorus.

It is an excellent plan to invite one or more of the singers or instrumentalists of the community in which you live, to participate in these programs, asking them to play or sing for the children some selections from the composer which is being studied at the time. You will always find a ready interest among the artists when approached for such purposes, and, generally speaking, they will be glad to sing or play for the children *gratis* although they may be well paid for other public appearances. This brings about a reciprocal relation between the schools and the community, which is of the utmost value to the school as a whole.

By way of special celebration, it is well to have a printed program, as it adds importance and dignity to the occasion. During the week previous to the concert, have the children write short biographical sketches of the composer whose works are to be given on that day, from the material which they can get from books or magazines in the home and library, and the best sketch should then be read as a part of the concert program, and, in addition, the principle facts of the composer's life should be written on the blackboard. This brings in a touch of musical history, which is valuable from a literary standpoint, and raises the concert from the purely musical, to the more broadly educational plane.

This plan has been worked out many times with great success. For the guidance of the Eighth Grade teacher, we are giving several complete programs. In some cases the instrumental solos were furnished by the pupils themselves, and in others they were contributed by the artists of the community. The following Mendelssohn Centenary Program was carried out entirely by the students of the School.

Mendelssohn Centenary Program

1. Piano:
Songs without words
(a) SPRING SONG - - - - - Mendelssohn
(b) CONSOLATION - - - - -
2. Reading:
FELIX MENDELSSOHN-BARTHOLDY
3. Duet:
I WAITED FOR THE LORD - - - - - Mendelssohn
4. Reading:
STORY OF ELIJAH
5. Selections from the Elijah: - - - - - Mendelssohn
(a) Recitative and Aria:
IT IS ENOUGH
(b) Recitative and Trio:
LIFT THINE EYES
(c) Chorus:
HE, WATCHING OVER ISRAEL
(d) Aria:
O, REST IN THE LORD
(e) Recitative:
NIGHT FALLETH ROUND ME, O LORD
(f) Chorus:
BEHOLD, GOD THE LORD PASSETH BY
6. Reading:
A MIDSUMMER NIGHT'S DREAM
7. Piano Solo:
SCHERZO from "A MIDSUMMER NIGHT'S DREAM" - - - Mendelssohn
8. Chorus:
HEAR MY PRAYER - - - - - Mendelssohn

A most interesting program of the Italian Composers was given in one school. In this program the chorus was assisted by a pianola. Where possible it is an excellent plan to enlist the aid of a phonograph to supplement the work of the chorus.

Program of Italian Composers

1. Chorus:
(a) ITALIAN HYMN - - - - - Giardini
(b) A MERRY LIFE - - - - - Denza
2. Pianola:
OVERTURE "WILLIAM TELL" - - - - - Rossini
3. Chorus:
INTERMEZZO "CAVALIERIA RUSTICANA" - - - - - Mascagni
4. Trio and Pianola:
(a) FINALE (from "LUCIA DE LAMMERMOOR") - - - - - Donizetti
(b) THE GONDOLIER. Arrangement of Sextette
(from "LUCIA DE LAMMERMOOR") - - - - - Donizetti
5. Piano Solo:
SONATINE - - - - - Clementi
6. Chorus:
(a) ANVIL CHORUS (from "IL TROVATORE") - - - - - Verdi
(b) REST, WEARY PILGRIM - - - - - Donizetti
7. Pianola:
SERENADE (from "IL PAGLIACCI") - - - - - Leoncavallo
8. Chorus:
(a) SEE HOW LIGHTLY ON THE BLUE SEA
(from "LUCREZIA BORGIA") - - - - - Donizetti
(b) THE SHOWER (from "IL TROVATORE") - - - - - Verdi
9. Chorus and Pianola:
(a) FANTASIE (from "IL TROVATORE") - - - - - Verdi
(b) MISERERE (from "IL TROVATORE") - - - - - Verdi
10. Chorus:
(a) SANTA LUCIA - - - - - Neapolitan Melody
(b) THE BUGLER - - - - - Pinsuti
11. Chorus:
LA SOMNAMBULA - - - - - Bellini
12. Chorus:
(a) PILGRIM CHORUS (from "I LOMBARDI") - - - - - Verdi
(b) GOOD NIGHT, GOOD NIGHT, BELOVED - - - - - Pinsuti

Another interesting program given was that of a Mendelssohn-Gounod Musical which enlisted the efforts of the chorus, and a soprano, cellist and pianist from the community. This program was as follows:

Mendelssohn-Gounod Program

- | | | |
|---------------------------------------|---|-------------|
| 1. Chorus: | UNFOLD, YE PORTALS (From "THE REDEMPTION") | Gounod |
| 2. Cello Solo: | SERENADE | Gounod |
| 3. Chorus: | (a) "THOU HAST OVERTHROWN THINE ENEMIES!" (From "ELIJAH") | Mendelssohn |
| | (b) LOVELY APPEAR (From "THE REDEMPTION") | Gounod |
| 4. Soprano Solo: | SELECTION (From "MIDSUMMER NIGHT'S DREAM") | Mendelssohn |
| 5. Chorus: | THE LORD IS GREAT (From "ATHALIA") | Mendelssohn |
| 6. Piano: | RONDO CAPRICCIOSO (Opus 14) | Mendelssohn |
| 7. Chorus: | (a) Trio: OVER HILL, OVER DALE (From "MIDSUMMER NIGHT'S DREAM") | Mendelssohn |
| | (b) Duet: O WERT THOU IN THE CAULD BLAST | Mendelssohn |
| 8. Soprano Solo with Cello Obligator: | SING, SMILE, SLUMBER | Gounod |
| 9. Chorus: | FAREWELL TO THE FOREST | Mendelssohn |
| 10. Cello Solo: | SPRING SONG | Mendelssohn |
| 11. Soprano and Chorus: | O TURN THEE (From "GALLIA") | Gounod |
| 12. Chorus: | SOLDIERS' CHORUS (From "FAUST") | Gounod |

A shorter program devoted to the works of Schubert was found to be most successful. This enrolled the services of two pianists, and a violinist from the Eighth Grade and a soprano and baritone from the community.

Schubert Program

- | | | |
|-----------------------|---------------------------------------|------------|
| 1. Piano, Four Hands: | UNFINISHED SYMPHONY NO. 8 in B: MINOR | Schubert |
| | (a) ALLEGRO MODERATO | |
| | (b) ANDANTE CON MOTO | |
| 2. Reading: | CHARACTERIZATION OF SCHUBERT | |
| 3. Chorus: | (a) WANDERER'S NIGHT SONG | |
| | (b) IN PEACEFUL REPOSE | |
| | (c) HEDGE ROSES | |
| 4. Soprano Solo: | BY THE SEA | } Schubert |
| 5. Violin Solo: | AVE MARIA | |
| 6. Soprano Solo: | HARK! HARK THE LARK | |
| 7. Baritone Solo: | THE WANDERER | |
| 8. Chorus: | (a) WHO IS SYLVIA? | |
| | (b) THE ERLKING | |

The following concert was given very successfully by the different grades of a Grammar School, assisted by a Girls' Chorus from the entire school.

Miscellaneous Program

1. Piano:
FESTIVAL MARCH. - - - - - *Flagler*
2. Fourth Grade Class:
(a) WITH PIPE AND DRUM - - - - - *Karle*
(b) THERE WAS AN OLD WOMAN - - - - - *Jarvis*
3. Girls' Chorus:
(a) SANTA LUCIA - - - - - *Neapolitan Air*
(b) MERRY LIFE - - - - - *Denza*
4. Second Grade Class:
MOTHER GOOSE MELODIES - - - - - *Gaynor*
TO MARKET
LITTLE BO PEEP
HUMPTY DUMPTY
LITTLE MISS MUFFET
OLD KING COLE
5. Solo:
ANGUS MACDONALD - - - - - *Roeckel*
6. Sixth Grade Class:
(a) PILGRIM'S CHORUS (From "TANNHAUSER") - - - - - *Wagner*
(b) WATER LILLIES - - - - - *Linders*
7. Solo:
LITTLE SANDMAN - - - - - *Brahms*
8. Girls' Chorus:
(a) ANVIL CHORUS - - - - - *Verdi*
(b) NEW AMERICAN HYMN - - - - - *Soulee*

The following program was given at the meeting of the National Educational Association held in Chicago, July, 1912, by 1400 children of the Chicago Elementary Schools. There were three schools represented, each contributing one group, and all joining in four grand chorus numbers, at the beginning, middle and end of the program.

Chorus Concert

1. Grand Chorus:
AMERICAN HYMN - - - - - *Keller*
2. Chorus:
(a) THE TWO GRENADIERS - - - - - *Robert Schumann*
(b) ONE SUMMER MORN - - - - - *Goetz*
3. Grand Chorus:
(a) PATRIOT'S PRAYER - - - - - *Edward Grieg*
(b) CRADLE SONG - - - - - *Wm. Taubert*
4. Chorus:
(a) BARCAROLE (From "TALES OF HOFFMAN") - - - - - *J. Offenbach*
(b) SLUMBER SONG OF THE RIVER (From "JOCELYN") - - - - - *B. Godard*
5. Grand Chorus:
(a) GOD EVER GLORIOUS - - - - - *Alex. Lwoff*
(b) A MERRY LIFE - - - - - *Denza*
6. Chorus:
(a) FROM A RAILWAY CARRIAGE - - - - - *Henry K. Hadley*
(b) THE NIGHT WIND - - - - - *Henry K. Hadley*
7. Grand Chorus:
(a) THE SONG OF A THOUSAND YEARS - - - - - *Henry C. Work*
(b) STAR SPANGLED BANNER - - - - - *Smith*

The last program is indicative of the scope of the work to be done in larger communities, where it is possible to use the combined efforts of several schools. The shorter programs given are more adapted to the requirements of the smaller communities; but in all, there is evidence of the possibilities of Eighth Grade chorus singing and the opportunity it presents for satisfactory public work and gratifying coöperation with the community.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 93

Name..... { Class Letter and No.
Account No.
Own..... State..... Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. At what period in the school year is it reasonable to suppose that a public concert can be given by the Eighth Grade chorus?.....

2. Should there be special preparation for this concert, or should the regular music study throughout the year be sufficient preparation for this event?.....

3. Name four composers whose works would be appropriate material both for study and concert programs.....

4. In what way is it possible to enlist the interest of the professional musicians of the community?

5. Is this musical reciprocity between school and community of value?.....

6. What is the particular value of a printed program?.....

7. How can this public concert be planned to co-operate with the other departments
of the school?.....

8. What is the object in raising such concerts by the Eighth Grade Chorus from
the purely musical, to the more broadly educational plane of effort?.....

9. Give your own opinion of the value to be obtained from one or two public

concerts a year.....

10. (a) Are more than two or three such affairs advisable?.....

(b) Give reasons for your answer.....

11. If you have given any musical programs, either by your grade or by the school,

in general, give a brief description of one, including the program, if possible...

In the spaces below, marked "Q. 1," "Q. 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 94

Special National Programs

Under certain conditions, or in certain environments, it is often desirable to give a program of national songs, or one comprising the folk songs of various nations. The folk songs of all the old world countries are extremely interesting, and there is in the native song literature of any European country an abundance of material for a fine program.

If it chances that in your neighborhood there are a considerable number of people of any one nationality, such as Irish, Scotch, German, English, Swedish or Italian, or if there are individuals connected with the school work in any way who are of foreign parentage, it will be very pleasant and profitable to work up a program of the folk songs of that country, together with some of the songs or instrumental numbers of the composers of that country. Many such programs have been given with great success. It adds interest if a special number, such as a Lullaby or other characteristic song, is given in native costume, and such costume can be made easily of simple material at very small cost.

"Folk-dancing" has been made a very vital part of the physical culture work in the schools, especially for girls. These folk dances correlate so well with the studies in folk songs, that one or two such numbers can be added to the program very effectively. The Phonograph Companies have made records of all the best known folk dances of all countries, so that it is now possible to accompany these dances with appropriate music correctly played, and thus make them practical for general school and playground use. The folk dances of these foreign countries are marvelously interesting and fit in splendidly with such a public program.

The stereopticon may also be brought into use, as there are many slides obtainable giving the life, occupations and typical costumes of the people in almost all these countries, and also views of the cities, mountains, lakes, etc. There is a possibility also that some of the residents of the community may have traveled in the country under discussion, and will be glad to give the children a short talk on their experience, illustrating it with pictures which they themselves have taken.

Thus it is possible to make the music study correlate closely with the studies in literature, history and geography, and if properly managed, these programs

may be made the most interesting events of the year. Make it your ambition to have the music help in everything, and it will thus become the center of every school activity.

The music and directions for the dancing may be obtained from the "Folk Dances and Singing Games" by Burchenal, published by G. Schirmer Co., Boston, Mass., and either the gymnastic teacher, or someone else in the community, will probably be able to teach some of the children a Scotch Reel, the Highland Fling, an Irish Jig, the German Klap Danz, a Spanish Dance, or an Italian or Russian Folk Dance. These folk dances are so largely used in calisthentic work that you should have no difficulty in getting special assistance for any of your programs.

Do not fail to utilize on these public programs any talent for solo singing which may have developed in your class, and give duetts, trios or other small group-singing, as special numbers. Utilize also any instrumental talent which may be found among the members of the class.

The following two special programs have been given successfully by Eighth Grade choruses, one a program of Norwegian music, and the other a program of English, Scotch, Irish, and Welsh Folk Songs. They were given with appropriate embellishments of costume, folk dance, national flags, and stage decorations in the national colors, with the national flower and emblem also in evidence. The national hymns or songs of nearly all European nations may be found in "Songs of all Lands" by W. S. B. Mathews, published by the American Book Company.

Norwegian Program

1. Chorus:
CHARLES JOHN, OUR BRAVE KING *Norwegian National Hymn*
2. Chorus:
HERD BOY'S CALL *Norwegian Folk Song*
3. Group of Girls:
NORWEGIAN FOLK DANCE
4. Chorus:
(a) LAST NIGHT THE NIGHTINGALE WOKE ME *Kjerulf*
(b) HAAKON'S CRADLE SONG *Grieg*
5. Soprano Solo:
(a) IN THE BOAT. *Grieg*
(b) A SWAN *Grieg*
6. Chorus:
(a) MY DEAR OLD MOTHER *Grieg*
(b) THE CROW *Grieg*
7. Group of Girls:
NORWEGIAN FOLK DANCE
8. Chorus:
THE VIKINGS *Fanin*

Program of Folk Songs of the British Isles

3

1. Chorus:
 - (a) RULE BRITANNIA - - - - - *English*
 - (b) SCOTS WHA HAE - - - - - *Scotch*
2. Chorus:
 - (a) MINSTREL BOY - - - - - *English*
 - (b) MEN OF HARLECH - - - - - *Welsh*
 - (c) FLOW GENTLY, SWEET AFTON - - - - - *Scotch*
3. Solo Dance:
 - SCOTTISH HIGHLAND FLING
4. Chorus:
 - (a) I LOVE A LASSIE - - - - - *Scotch*
 - (b) BELLS OF ABERDOVEY - - - - - *Scotch*
 - (c) COMIN' THRO THE RYE - - - - - *Irish*
5. Chorus:
 - (a) WEARING OF THE GREEN - - - - - *Irish*
 - (b) LOCH LOMOND - - - - - *Scotch*
 - (c) AULD LANG SYNE - - - - - *Irish*

The following song "Ye Banks and Braes" can be used in such a program of British Folk Songs as suggested, or might be effectively employed in a program devoted entirely to Scotch music.

YE BANKS AND BRAES

ROBERT BURNS

OLD SCOTTISH MELODY

Slowly

SOPRANO

1 Ye banks and braes o' bon - nie Doon, How

ALTO

2 'Oft hae I roved by bon - nie Doon, To

BASS

can ye bloom sae fresh and fair? How can ye chaunt, ye

see the rose and wood-bine twine, When il - ka bird sang

Sae = so. Hae = have.

lit - tle birds, And I sae wea - ry, fu' o' care? Thou'lt
o' its love, And fond - ly sae did I o' mine. Wi'

p *rall* *mf*

break my heart, thou war - bling bird, That
light - some heart I pu'd a rose Fu'

p *rall* *mf*

wan - tons thro' the flow - 'ry thorn, Thou mind'st me o' de -
sweet up - on its thorn - y tree, But my fause lov - er

dim *pp* *dim* *pp* *dim* *pp*

part - ed joys, De - part - ed nev - er to re - turn.
stole my rose, And ah! he left the thorn wi' me.

rit *rit*

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 94

Name..... } Class Letter and No.
 } Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Under what circumstances is it desirable to give programs of national or folk songs?

2. Describe fully how these programs may be made interesting, discussing the use of stage decorations, costumes, folk dancing, etc.....

3. In what way can special programs of this nature be made to correlate with the History and Geography classes?.....

4. In what way may the stereopticon and the phonograph be used to enhance the value of the program?

Examination Paper for Lesson No. 94

Class Letter and No.

Account No.

State

Write name, address and number plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Under what circumstances is it desirable to give programs of national or folk songs?

5. How is it possible to have special folk dances on such national programs?

2. Describe fully how these programs may be made interesting, discussing the use of stage decorations, costumes, folk dancing, etc.

6. Are folk dances given in the calisthenic work in your school?

7. How may the individual talents of the class, both instrumental and vocal, be used in these special programs?

8. If you have given any national program in your school give an outline below of the material included in this program.

9. If you have not done this, give an outline of what you would consider an appropriate English program.

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 95

Enunciation Exercises

Shading and Expression

Any choral singing, whether of adults or children, takes on added beauty from good quality of tone, precision of attack, perfect rhythmic swing and the distinctness with which the words are understood, as well as the gradation of tone power, from soft to loud, or *vice versa*, to express the varying moods of the words.

Clear pronunciation is easily obtained by taking care to articulate the *consonants* of the words. The vowels may be sustained but the consonants must be clearly and crisply enunciated. Special exercises should be given to develop limberness and flexibility of the lip muscles in order to produce clear enunciation. Many couplets are useful in bringing together certain words with initial consonants which are difficult to pronounce, or whose final consonants are often dropped. The familiar verse "Peter Piper picked a peck of pickled peppers, And a peck of pickled peppers Peter Piper picked" is excellent lip work; also the sentence "Round the rugged rocks the ragged rascal ran," is good.

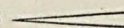

In Lesson No 80 we learned how to pantomime the words of a poem for the development of lip effort, and there is nothing better than this exercise for the cultivation of distinct pronunciation. We also learned in Lesson No 75 to chant the alphabet softly, taking special pains to pronounce each letter clearly and distinctly. Both of these exercises should be reviewed frequently, always with perfect freedom and relaxation of the vocal chords. While the effort is focused on the lips, there must be absolutely no strain in the throat.

Now take each consonant in turn and place it before the different vowel sounds in the following order, Bee, Baye, Bah, Bo, Boo,—Dee, Daye, Dah, Do, Doo,—Fee, Faye, Fah, Fo, Foo, etc., using all the consonants except C, X and Z. Sing some of these groups on a single tone and others on different tones of the scale. For instance, take the tone series of the tonic chord *Do, Mi, Sol, Mi, Do*, and sing Bee, Baye, Bah, Bo, Boo, one syllable to each tone, using great care to enunciate the consonants clearly, but to sing softly.

Now take the tone series *Re, Fa, La, Fa, Re* and sing on it the syllables Kee,

Kaye, Kah, Ko, Koo. On the chord group *Mi, Sol, Ti, Sol, Mi* sing Dee, Daye, Dah, Do, Doo. On the chord group *Fa, La, Do, La, Fa* sing Fee, Faye, Fah, Fo, Foo. Use all the other consonants in the same manner, giving J the sound of Y, but omit G, X, and Z.

Many times the thought of the word or phrase demands a varying tone power, that is, variety in expression. These degrees of tone power, or Dynamics, are indicated by a series of terms, or letters which are abbreviations of these terms which are called, *expression marks*, or *marks of expression*. When the thought of the word or phrase demands a soft tone, this is indicated by the letter *p*, the first letter of the term *Piano*, meaning a soft or light tone. Sometimes we wish to sing a word or phrase *very* softly and this is indicated by *pp*, indicating *Pianissimo*. If we wish to sing in a medium tone, the music is marked *mf* or *Mezzo-forte*. If the tone must be loud, it is marked *f* or *Forte*. If it be desired that we sing very loud, the mark is *ff* or *Fortissimo*.

There are many other marks referring to the tone power, such as, *Crescendo*, abbreviated *Cres.*, meaning to increase the tone power gradually; and *Diminuendo*, abbreviated *Dim.*, meaning to decrease the tone power gradually. These terms are often represented by marks, as  for *Crescendo*, and  for *Diminuendo*. Special emphasis on certain notes is indicated by $>$ or *sz*, the abbreviation of *Forzando*. Other terms referring to changes in tempo are: *Rallentando*, abbreviated *Rall.*, meaning to sing slower and *softer*; *Ritard*, abbreviated *Rit.*, meaning to sing in a slower tempo; *Tempo* or *A tempo*, meaning to return to the original time; *Accelerando*, abbreviated *Accel.*, meaning to hasten the time, singing a little faster. The meanings of other terms often used, are as follows: *Adagio*, slow; *Largo*, very slow; *Agitato*, in a disturbed, agitated manner; *Allegro*, cheerful, quick; *Andante*, a moderate tempo; *Animato*, animated; *Da capo*, abbreviated *D. C.*, repeat from the beginning (literally, *from the head*); *Dal Segna*, abbreviated *D. S.* return to the sign (S) and sing from there; *Cadence*, the close of a strain or piece of music; *Cantabile*, in a singing style; *Barcarolle*, a boat song; *Bolero*, Spanish dance in animated rhythm.

The pupil should be made familiar with all the marks of expression and terms which indicate the different movements and tempi of a composition. Many of these we have used from time to time, but this knowledge should now be put together and studied in the table given above.

The following songs are excellent material for studies in dynamics, and in giving them you should pay special attention to all the expression marks indicated, as explained in this lesson.

WHEN EVENING'S TWILIGHT

J. L. HATTON

Arr. by A. L. COWLEY

Andante

When eve-ning's twi-light gath-ers round, When ev-'ry flow'r is hush'd to rest;

When Au-tumn shades breathe not a sound, And ev-'ry bird flies to its nest;

When dew-drops kiss the blush-ing rose; When stars are glitt'-ring in the sky;

When Na-ture's self seeks sweet re-pose, Sing a gen-tle lul-la-by, A gen-tle lul-la-

by, Sing a gen - tle lul - la - by.

STRONG AS MIGHTY WATERS

Maestoso

SPOHR

1. Strong as might - y wa - ters Leap - ing to the shore,
 2. Soft as sum - mer zeph - yrs In the sun - light play,
 3. We will join the an - them Na - ture ev - er sings,

Deep as o - cean sigh - ing, Dread as thun - der's roar;
 Sweet - ly as the even - ing Rest - eth aft - er day;
 Heav'n-ward raise our voic - es, Borne on grate - ful wings;

Mu - sic's glo - rious sound Ech - oes all a - round,
 Mu - sic's heav'n - ly sound Sheds sweet peace a - round,
 Up - ward shall we gaze, While our song we raise;

Mu - sic's glo - rious sound Ech - oes all a - round.
 Mu - sic's heav'n - ly sound Sheds sweet peace a - round.
 Up - ward shall we gaze, While our song we raise.

round, Mu - sic's sound
 round, Mu - sic's sound
 raise; Up - ward gaze,

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Examination Paper for Lesson No. 95

Name..... { Class Letter and No.
 { Account No.

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. In what two important ways should the teacher strive to improve the chorus singing?..

2. Give two reasons why the observation of expression marks and clear enunciation are essential to good singing.....

3. (a) How is clear enunciation obtained?.....

- (b) Which, in your opinion, is the more important element in clear pronunciation, the vowels or the consonants?

4. Give two exercises which the teacher can use to develop limberness and flexibility of the lip muscles

5. What is the value of pantomiming the words of a poem?.....

6. Why is freedom and relaxation of the vocal chords essential to clear enunciation?.....

7. How is it possible to reflect the mood of the words of the song in the tone color or quality of the voice?.....

8. Give a general discussion of the necessity for the observation of dynamics.....

9. Give the abbreviation and explanation of the following terms:—

Term.	Abbreviation.	Meaning.
Forte		
Fortissimo		
Diminuendo		
Rallentando		
Ritard		
Accelerando		
Crescendo		
Forzando		
Dal Segno		

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

Q. 1.....

Answer

Q. 2.....

Answer

Q. 3.....

Answer

Q. 4.....

Answer

Q. 5.....

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS
IN PUBLIC SCHOOL MUSIC
By FRANCES E. CLARK

Lesson No. 96

Music in the Adolescent Period.

In the Eighth Grade comes the end of childhood and the dawning of youth. The child's whole nature is in a state of upheaval and unrest; it is the time when the chum idea is foremost; queer tastes and friendships are formed, and the mind of the boy and girl is bewildered by sudden whims, vague impulses, strong likes and dislikes, and the struggle with inarticulate expression. There comes the development of an eager desire for intimate friendship, and cliques and circles throughout the Eighth Grade are rife.

Now, what has all this to do with school music? It has everything to do with it, for the wise teacher will realize that these freaks, fancies and emotions of our growing boy and girl must be properly used and cultivated, and not laughed at, ignored or turned aside. They are the outgrowth of the development of the most sacred phases of life, and so must be shielded, nurtured, respected, controlled and guided. Outside of the influence of the members of the family upon the child, music is, at once the best, purest, sweetest and safest of all the agencies in the home, church or school for the control and the correct effervescence of this emotional growth. If children at this age can be taught to enjoy good music, it will prove a great boon and safeguard. By this we mean largely choral singing, not so much the individual study of the voice or any instrument. It is the inspiration of the large number that makes the influence one of uplift. It is the spirit of "get together"—the "team work" of the different parts which gives the uplift, the pouring out of self, the feeling of brotherly love and community of interest that help the youth to poise and self-control.

Here, then, is where music becomes a powerful instrument for the betterment of the child, and if the teacher is wise in the selection and analysis of the songs and choruses used, the music study becomes a most powerful instru-

ment in preserving this poise and self-respect of the child. Here they can best be taught that love is beautiful, pure and sweet, and nowhere on earth can that lesson be more beautifully taught than through the old tender songs of love. It is the novel-reading age of the girl, and the time of the yellow-backed, hair-raising detective stories and frontier tales for the boy. If our music is to help as vitally as it should, we must deal directly and without fear with these elements. Brought out into the open, trimmed, cultivated and pruned, these forces open out into plants of strength and beauty;—left in the dark of sly references, veiled hints and fearsome uncertainty, they become sickly, unhealthful parasites which sap the wholesomeness of the most natural forces of mind and body.

Let us choose songs, then, with this thought in mind—songs of vigorous, even boisterous life, songs of the sea, of warfare, and Patriotism, and the sweet old love songs of the early generations, not the foolish, light ditties of musical comedy or the vaudeville stage. There should not be admitted to the schoolroom a single song which ridicules love, or treats it lightly or flippantly. By skillful analysis and tender, respectful treatment, train the children to think that love is not a joke, but the most serious and beautiful thing in the world.

There are any number of beautiful old folk-songs and ballads which can be used by the teacher at this time. Take, for instance, the familiar song "Robin Adair". Tell the story of how Lady Caroline Kepple, when traveling, was delayed through a mishap to the coach, and how she was assisted by a young doctor, Robin Adair, who chanced that way. Tell of how they fell in love, but her parents objected on account of the young man's poverty and obscure position, and packed their daughter off to France, where she was ready to die of grief; of how the parents relented, and the two were finally married and "lived happily ever after". This song was written during her exile. After telling the story, sing or read the words to the children "What's this dull town to me? Robin's not here". Make them see the lonely, heartsick girl, grieving for the absent lover. Then going further, ask what makes any place a "Heaven on earth?" What is meant by "Joy and pride"? What was the "Assembly dance"? What tales had evidently been told her that she wailed "But, now thou'rt cold to me"? What is the significance of the reiteration of the name Robin Adair?

Make it clear that it is only real worth and respect that can call forth a real love, and in treating a song like this, be wholly serious, not jesting; do not treat the matter lightly or as a bit of folly, but as a beautiful picture of pure affection.

Boys and girls turn quickly from sickly sentimentality, but are held spellbound by real sentiment, if presented in a reverent way. Having brought out the meaning of the words and phrases, now make them give it back to you in their singing. Bring out every shade and varying bit of expression, but do not overdo it. Be careful not to verge too near the edge of sentimentality, but make them give to you every drop of real feeling which they can conceive.

Take, again, Shakespeare's famous song "Hark, Hark, the Lark". Explain that it is an "Aubade", or morning song—an old custom once used in France and imported to England, wherein the lover awakens his loved one, in the same way that a serenade is used to bid her a fond good-night. In his tragedy "Cymballine", Shakespeare makes the lover sing this beautiful morning song. Bring out the meaning of the song by judicious questioning and analysis, as usual. What is meant by the lark singing at "Heaven's gate"? Who or what is "Phoebus"? What are the "steeds"? What are "Marybuds"? What is a "chalice," etc?

Tell the story of how the great composer, Schubert, being very fond of the writings of Shakespeare, chanced one day to meet a friend in a restaurant, who had a volume opened to this rare gem of poetry. "Ah!" said he, "that would make a fine song," and turning the menu card over he wrote this beautiful lyric to which the words have always since been sung.

Having thus established the atmosphere for the poem, bring out how it should be sung. Sing it lightly at first, for we do not wish to waken the fair one rudely.

How would you sing "Arise" to such a one? Sing it as your father might call you for breakfast. Sing it as an angry old gentleman might say it when you inadvertently sat on his best silk hat. Sing it sadly as your mother might call you when you were to move out of the old home; or sing it gleefully as your chum might on Fourth of July morning.

You will find that the children instantly respond to these suggestions of

mood and will enjoy the variety of expression they require. Now sing it softly, sweetly and lovingly as the young man in the poem,—now stronger, as the word is repeated, but still with love in every tone, and with a carrying quality that will reach up and through the window, and really awaken the sleeping girl. It is easy to bring out by suggestion the inner content of the poem, the appreciation of which will become deeper as the children grow older.

Another admirable ballad for use at this time is the old Scotch Folk-song "Annie Laurie". Various questions may be asked to bring out the interpretation of the song, such as, What is meant by "Maxwelton's braes"? Why does the dew fall early? What promise was given? What is "bonnie"? Was the singer sincere in saying "I'd lay me down and die?" Would not a true, brave man anywhere give his life if his loved one were in real danger? Was she more fair than others, or only so in his estimation? What charm is there in a low, sweet voice? Is a harsh, loud, coarse or rough voice indicative of a like nature?

In connection with this song, read the poem of Bayard Taylor, beginning "Give us a song, the soldiers cried," and talk for a moment of the influence of this ballad upon the soldiers in the Civil War. It is probably more universally sung than any song in the world, because its sentiment is so pure, and because each one can imagine his own "Annie Laurie". Now, tell the children to sing it so that they can make you feel that they know Annie Laurie, that she was just a sweet, true girl like your girls, and that the boys in your class feel that same respect for true womanhood everywhere, which, is expressed in the song.

In some such way take many songs, such as, "Juanita," "My Pretty Jane," "Flow Gently, Sweet Afton," "Drink to Me Only with Thine Eyes," "Believe Me If All Those Endearing Young Charms," and bring out in each, the thought that real charm is of the mind and spirit, rather than beauty of figure and face, and that age does not dim a real love, but only enhances it.

Make the music the most vital part of the child's school life at this critical period, and you will have the satisfaction of knowing that your work will live on in the lives of the ennobled young people who have had your training.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 96

Name { Class Letters and No.
Account No.

Town State Percentage

Write name, address and numbers plainly. Fill in "Account No." only if it appears on your Lesson Ticket.

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper
refer to illustrations and Exercises given in the accompanying lesson.

1. Why is Public School Music a vital influence in the adolescent period of the child's

life?

2. Why is choral singing a particularly uplifting factor at this time?

3. What ideas and principles can the teacher instill through a wise selection and analysis

of songs and choruses used in the Eighth Grade?

4. (a) What kind of songs should be chosen at this period?.....

(b) What kind of songs should be avoided?.....

5. Give a brief analysis of some familiar song, which you think would be good material
to use in the Eighth Grade.....

6. In what respect must the teacher be particularly careful, when making an analysis of love songs? Discuss fully.

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

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SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS
IN PUBLIC SCHOOL MUSIC
By FRANCES E. CLARK

Lesson No. 97

Music History in the Eighth Grade.

NATIONAL CHARACTERISTICS IN FOLK MUSIC.

A definite study of Music History with text-book and regular recitations is, of course, impossible in the music work of the Eighth Grade, but the boys and girls, many of whom will never go farther in their school life than the Eighth Grade, should here be given the salient facts of the growth and development of music, in connection with their chorus work.

There is no subject of more absorbing interest than the story of music from its beginning down to the present time, and these young people, just at the romantic period of their lives, will enjoy brief glimpses into the music of the past, and short interesting stories of how music came to be and what it is today. Their general reading will contain many references to music, and an intelligent understanding of at least the main features of the development of music can be given in occasional ten-minute talks in the class-room, and will be of the greatest interest and benefit to them. Just how to give an interesting resume of so large a subject in so brief a period, and keep within the limits of their youthful understanding, is indeed a problem, but you will find that by incorporating your instruction in the form of lectures, somewhat like the model lecture on "Folk-Songs" which follows, the material presented in this lesson, and in Lesson No. 98, can be made to serve your purpose admirably.

Let us begin the presentation of this historical study by following one of the fundamental laws of pedagogy, i. e., "proceed from the known to the related unknown." The folk-songs of several nations have been learned in the Seventh and Eighth Grades, and we can begin with them and make them links to take us back to the beginning of music in other older countries than our own. After singing one or more of the folk-songs mentioned, the lecture, or talk can be given to the pupils in somewhat the following fashion:

The folk-songs in all countries have grown up from the people themselves. Nobody knows who wrote them or how they first came to be sung, and they are so very old that they reach back into pre-historic times. Now, most of these old folk-songs had their origin in the folk-dance or game, where the people gave expression to their emotions by action, or pantomime, hand clapping, stamping and singing, all at the same time. We have a survival of this idea in the singing games which you all played in the kindergarten. These primitive peoples used to act out their work and their ceremonies, and so we, as children, used to play the familiar action games which you all know. Well known examples of these games are, "This is the Way We Wash Our Clothes", "Here Comes a Duke A-riding", "London Bridge", "Here We Go 'round the Mulberry Bush", "Happy is the Miller", "The Needle's Eye". These are all remnants of ceremonies and customs which people acted out and sang hundreds of years ago, and which, through the generations, have come down to us in the form in which we use them.

The songs, games and dances of the different nations are as different as the people who use them; thus, the Swedish games and songs are different from the French; the German from the Italian; the English from the Russian. Each country has developed its own particular song, just as it has its own particular sort of life. These differences are often influenced by the climate and topography of the country itself. The wild, rugged mountains, the long, cold winters, and the hardy fishing and sea life of the people of the Northern countries have developed an entirely different character in the native song from that of sunny Italy, where the warm climate, the long sunny days, the out-of-door life, and careless freedom of the open developed a passionate nature and free, unrestrained self-expression.

The mystic, loving, high-minded Scotch, brought a beautiful ideal of love into song, and, indeed, the love songs of Scotland are the finest in the world. The religious fervor of the German, combined with his love of home and children, give us the most beautiful hymns, chorals, wonderful child songs and simple songs of the home life. In Russia, the music of the peasant bespeaks sorrow, thralldom and the terrors of Siberia, and is generally minor, sad and tragic. The Swedish songs are peaceful and domestic, reflecting the agricul-

tural and manufacturing pursuits of a naturally contented and prosperous people.

The Irish people, on the other hand, are most often fun loving and rollicking, but are sometimes sad, and with their volatile, Celtic temperament, are always ready for a good fight or tender love making. These characteristics are reflected in their songs.

The English are more dominant, and often express their patriotism and loyalty to Prince or King in their songs.

Now, let us trace these traits through some of the songs we know. Take, for instance, the Italian "Santa Lucia". This folk-song is peaceful and beautiful, given in the rocking rhythm of the gondolier's song. Many of the best known bits of Italian opera are derived from old folk-songs, and so they have become familiar to us in "Il Trovatore," "Rigoletto" and the older operas of Donizetti and Bellini.

Among the German folk-songs we recall instantly to mind the "Luther's Hymn", which is an adaptation of an old folk-song, and the familiar "Loreley", and "The Silent Night". The Russian folk-song "Red Sarafan" and the old Swedish game songs "Reap the Flax" and "Carrousel" represent most clearly the national characteristics of these peoples. We can see plainly the characteristics of the Irish in "The Harp That Once Thro' Tara's Halls", "The Wearing of the Green", "Believe Me If All Those Endearing Young Charms".

The Scotch Songs are perhaps best known of all, and the familiar "Battle of Bannockburn", "Scots Wha Hae", "Wha'll Be King but Charlie", "Come Under My Plaidie", and "Comin' Thro' the Rye" are all typical of the sturdy, misty Scottish highlands. Among the Old English may be remembered the singing games "King William was King James' Son," "Ronald" and "The Wraggle Taggle Gypsies, O". From Norway we have the "Herd Boy's Call", "Haakon's Cradle Song"; and many of Grieg's songs are the old folk melodies provided with a new harmonic dress.

It is interesting to find points of similarity, as well as points of difference, among all of these old songs, but a careful analysis and study of them would show that they all come from a common beginning, just as all of our languages come from a common tongue.

The famous Neapolitan barcarolle, or boat song, "Santa Lucia," which follows, will be a pleasing illustration of this lesson.

SANTA LUCIA

Translated from the Italian

Neapolitan Boat-Song

Moderato

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The tempo is marked 'Moderato'. The score consists of five systems of music. The first system includes a vocal line and a piano accompaniment. The lyrics are: 'Moon - light, so sweet and pale, From hea - ven fall - ing; Soft winds that come and go, Cool-ness are bring - ing, O joy to lie at rest, Drift - ing and dream - ing,'. The second system continues the lyrics: 'Wave - lets that mur - mur low, To us are call - ing. Bear - ing on gen - tle wings Ech - oes of sing - ing. On o - cean's peace - ful breast, Neath moon-light gleam - ing!'. The third system has lyrics: 'White is the sum - mer night; Sum - mer sea, sil - 'ver bright. Waits the light - boat for thee, Float o'er the waves with me. Bride of the sum - mer sea, Na - ples, thy child to be!'. The fourth system features a vocal line with a 'rall' marking and lyrics: 'San - ta Lu - - ci - a! San - ta Lu - ci - a! San - ta Lu - ci - a! San - ta Lu - ci - a!'. The piano accompaniment for this system is marked 'p' and also includes a 'rall' marking. The score ends with a double bar line.

Moon - light, so sweet and pale, From hea - ven fall - ing;
Soft winds that come and go, Cool-ness are bring - ing,
O joy to lie at rest, Drift - ing and dream - ing,

Wave - lets that mur - mur low, To us are call - ing.
Bear - ing on gen - tle wings Ech - oes of sing - ing.
On o - cean's peace - ful breast, Neath moon-light gleam - ing!

White is the sum - mer night; Sum - mer sea, sil - 'ver bright.
Waits the light - boat for thee, Float o'er the waves with me.
Bride of the sum - mer sea, Na - ples, thy child to be!

San - ta Lu - - ci - a! San - ta Lu - ci - a!
San - ta Lu - - ci - a! San - ta Lu - ci - a!
San - ta Lu - - ci - a! San - ta Lu - ci - a!

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 97

Name..... { Class Letters and No.....
Account No.

Town..... State..... Percentage.....

Write name, address and numbers plainly. Fill in "Account No." only if it appears on your Lesson Ticket.

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to illustrations and Exercises given in the accompanying lesson.

1. Why is it desirable that the pupils in the Eighth Grade should have some knowledge of Music History?.....

2. What is the best way in which the teacher can give instruction in this subject?.....

3. Should the examinations on the subject be oral or written?.....

4. What is the most effective means of introducing the lessons in Music History? Discuss fully:.....

5. What is the origin of the Folk Song?.....

6. Of what are the singing games of the present day a survival?.....

7. What influence do the topography and occupations of a country have upon the character of its Folk Songs?.....

8. Give the characteristics of the folk music and one Folk Song of the following nations:

Germany

Scotland

Russia

Sweden

Ireland

England

Italy

9. If you have been able to use this lesson as suggested, give a report of your success in arousing an interest in the class for the subject of Music History.

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

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SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS
IN PUBLIC SCHOOL MUSIC
By FRANCES E. CLARK

Lesson No. 98

Music History in the Eighth Grade (Continued)

EARLY SCALES; ORIGIN OF INSTRUMENTS; MUSICAL FORM;
DEVELOPMENT OF EARLY AND MODERN MUSIC.

The material contained in this lesson is enough for several short talks or lectures to the class. Each topic can be elaborated according to the opportunity presented. You can read more on these subjects in any good encyclopedia or history of music. "Outlines of Music History" by Clarence Hamilton (*Oliver Ditson & Co.*), is a most interesting treatment of the subject, and "How Music Came to Be" by Hannah Smith (*Charles Scribner & Co.*) can be read with much profit.

Early Scales

We see in the songs of the people, or Folk-songs, the key to the beginning of all music, which is the scale. We find that there are other forms of scales that have been in use, besides the one which we know at the present day, as, for example, the five-tone, or "pentatonic" scale. The syllable "pent" means "five" and "tonic" means "tone". On this scale, the well-known Scottish folk-song "Scots Wha Hae" is built. If we examine the song closely, we shall find that only five tones of the scale are used, instead of seven. There are many other tunes which are written in the same scale, as, for instance, the familiar Sunday School hymn "There is a Happy Land", and the old plantation tune "The Mercy Seat". We can see from this, then, that there was a time in the early days of music, of which the folk-song is a survival, when our present scale did not exist, and that we have in these folk-songs evidence of another and earlier kind of music, built according to a different system.

Origin of Instruments

As we trace music back to its very beginning, we find that the earliest races known, used music in some form or other. It seems first to have been used as a sort of chant in their worship of the Sun and other gods; later rude instruments of percussion were introduced, which were used to lend clamor to the shouts of savage warfare. Thus, the earliest instrument of which we have any trace, was a kind of drum, made of hollow logs with skins stretched over them. Rattles were also used.

It is related that the god Pan one day accidentally blew into a piece of reed and so discovered the pipe form of instrument. In binding together several of these reeds of different lengths, he made what were called the Pipes of Pan, which led to the making of the pipe organ of the present day. The flutes, clarinets and all other wood-wind instruments were thus foreshadowed in the Pipes of Pan.

Legend has it that the god Apollo walking by the riverside, heard a sound at his feet, and stooping down, found that it was caused by the wind blowing over a membraneous web, stretched across an open shell. From this humble beginning came our stringed instruments, such as the lyre, which developed into the harp. The harp was incorporated into the piano, which at first was merely a large harp placed horizontally, with a system of keys attached.

One day a hunter was running through a forest and caught his bow upon a bough of a tree. The string gave out a musical sound, and this led to the invention of the viol and all the other stringed instruments played with a bow, which we know today as the "violin family."

These discoveries and developments took place in different parts of the world in the early times, and in this way certain instruments have always been characteristic of certain nations. Thus, the harp had its origin in Egypt, but was taken by the Hebrews to Palestine and thence to Europe. Still another form of the harp was developed in the British Isles, and has always been the native instrument of

Ireland. The pipes and flutes and all our wood-wind instruments also came from Egypt, but the forerunner of the bag-pipes was developed in the Isles of Britain, and this peculiar instrument has always been used in Scotland. The lyre and lute, the predecessors of our mandolin and guitar, were brought from Arabia at the time of the Crusades. The violins came from the old *crwth* used in Wales and the *rebec* in Arabia. The violin was perfected in Italy, the most famous being made in Cremona by Stradivarius. The piano, coming from the harp by way of the harpsichord and spinnet, was perfected in Germany in comparatively recent times. The pipe organ, originating in the primitive Pipes of Pan, has come into its highest perfection in England and America.

Musical Form

Form, as we know it in music, means only the regular pattern, according to which different kinds of musical compositions are made, very much as we have a regular pattern for a coat, vest, waist or skirt. Just as there may be infinite variety in these garments, with no two exactly alike, although they all follow the same general pattern, so in music, we have room for the development of an infinite amount of variety, on the basis of the musical forms or patterns which have been accepted as standard, by the composers of the past and present.

Let us first learn something about the Song Form. Nearly all of the simpler songs are made by using a phrase or melody—a piece of a tune, as it were—and then repeating it, with sometimes a different ending. We then add to this a different tune or part, usually in a higher pitch, (this part is often used as a chorus) and then end with a complete repetition of the first part. This pattern might be expressed this way—A: B: A, A representing the first section and B, the contrasting division or chorus, as the case may be.

Let us examine the old familiar song “Believe Me, If All Those Endearing Young Charms” and see how this pattern is used. The melody which goes with the words, “Believe me, if all those endearing

young charms, Which I gaze on so fondly to-day" is the principal tune, or melody. You see that it is repeated exactly, with just a little different ending (forming a better cadence, or close) in the lines "Were to change by tomorrow and fleet in my arms, Like fairy gifts fading away." Then comes the second part, in a higher range: "Thou would still be ador'd as this moment thou art, Let thy loveliness fade as it will;" and then we return to the first melody in the lines "And around the dear ruin each wish of my heart, Would entwine itself verdantly still." When we analyze this song in this way, we see it is written in accordance with the song-form pattern which was just described to you, and which we can express so simply as A: B: A.

Now, if you examine "Swanee River", "Kentucky Home", or any of the old hymn tunes you know, you will see that most of them conform to this general pattern.

The early composers used this so-called Song Form, combined with the old dances of the common people, such as the waltz, gavotte, minuet, polonaise, march, bouree, etc., to make up the different parts, or movements of their more extended writings for the piano or orchestra, and so we have the foundation of the sonata and symphony forms.

Development of Early Music

When the people in the early days had found ways of writing down the music which they sang and played, by using lines to represent pitch, notes to represent duration and certain words or letters to represent emphasis or expression, they began to write music in certain definite forms or patterns; but nothing of much value was done until the fifteenth century. Previous to this period the same music was apparently used for church worship and for secular occasions. The drama was used in connection with music, and the Greeks of the pre-Christian era had many acts or plays combining action or pantomime with music. Later there came the "Miracle" plays under the patronage of the church, and from this beginning arose the effort to

make a continued and consecutive setting of the words of a text to music. This developed into the opera form, which was then a play or drama on some secular subject set to music, and the oratorio, which was a sacred or Biblical story set to music. At first the oratorio was dramatized, but that phase was finally dropped and the oratorio is now given without scenery or action.

When music first began its real development in the fifteenth century, the parts for all the voices were written in unison and chanted or sung together. Then the composers began to seek for variety, and experimented in writing different notes for the different voices. This art of part-writing was called "polyphony", meaning, literally, "many voices". The oldest piece of part-writing which we have at the present time, is an English work, entitled "Sumer Is Icumen In", dating from the year 1240:

Development of Modern Music

The making of music, as we know it today, began with Bach and Handel, who were born in the same year (1685). Bach's music seemed to have been used first and so he was always called the "Father of Modern Music". It was Bach who perfected the dance and fugue forms. He also did much writing for the pipe organ, of which he was a famous player.

Handel wrote the greatest oratorios which have ever been composed. After them came "Papa" Haydn, who developed the symphony, and then Gluck, Mozart and Beethoven, all Germans, each of whom contributed something of enduring worth to the progress of music.

In Italy, Donizetti and Bellini wrote many tuneful operas, while Meyerbeer and Rossini wrote operas incorporating the French idea of dramatic action. Later came Schubert and Schumann, Berlioz and Liszt, Gounod and Chopin, Verdi and Wagner. The last two were born in the same year, 1813. All of these men wrote great and marvelously beautiful music, and they constitute the greatest musical genius that has appeared so far.

Within the last few years there have come up a great many new composers who have done and are doing splendid things—Grieg, Tschaikowsky, Elgar, Puccini, Wolf-Ferrari, and many others. Music has gone beyond the formative stage and is just in its period of greatest growth, and so you boys and girls should know about these great names, as well as those of the great people in other lines of study, such as history or literature. As men have studied more and more about music, it has become the most wonderful of the arts, and absorbs the earnest attention of more people than any other art, or than many of the trades and professions.

In every civilized country there are today a large number of earnest musicians, both men and women, who, just as the masters have been doing for the last two hundred years, are engaged in writing music in all forms—vocal, instrumental, opera, oratorio, etc., until now, music has become one of the most pleasant attributes of social life, and one of the most necessary for your real pleasure. America is the newest nation of all, and so our music is not so highly developed, as is the case with music in some of the older countries; but the standard of American music is daily becoming of more serious importance to the world, and our composers are writing some very notable works. Even you boys and girls should know the names of some of our great early song writers as Foster, Root and Mason; and there are many of the later composers about whom you should know, such as MacDowell, Nevin, Parker, Chadwick and Mrs. Beach. You have already sung many of the songs of Mrs. Gaynor, Eleanor Smith, Neidlinger and others.

The whole subject is one of great interest and you should advise the children later to study some book of Music History, as they will find much of profit and enjoyment in it. A few examples of the music of the period under discussion, or the instruments which illustrate your remarks will lend an added interest to these talks and make the subject of vital importance to your pupils.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 98

Name { Class Letters and No.
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Write name, address and numbers plainly. Fill in "Account No." only if it appears on your Lesson Ticket.

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to illustrations and Exercises given in the accompanying lesson.

1. In giving the lessons in Music History to the Eighth Grade, is there opportunity for you to elaborate on the topics presented?

2. How much time can you give to this subject in the music period?

3. Give two books which are helpful correlated reading on the subject of Music History.

4. What books have you read on the subject?

5. State one additional fact with reference to the Early Scales, apart from the material given in the lesson.

6. Outline very briefly a short lecture on the Origin of Instruments, simply stating the topics which would be included in your talk.

7. (a) What is Musical Form?

- (b) What is the Song Form?

8. Analyze the song "My Old Kentucky Home" in the manner given in the lesson.

9. State one interesting fact about the following subjects:

Miracle plays

Opera and Oratorio

Polyphony

The part-song "Sumer Is Icumen In".....

10. State very briefly the facts of development of modern music, tracing its development from the time of Bach and Handel, to the present day.....

11. Who are the prominent American composers of today?.....

12. If you have been able to use the lesson on Music History as suggested, give a report of the results of your lectures to your class.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to *teaching the principles contained in these lessons*; your questions will be answered in the spaces marked "Answer".

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SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS
IN PUBLIC SCHOOL MUSIC
By FRANCES E. CLARK

Lesson No. 99

Individual Work, Reviews, Tests and Examinations

At an earlier point in the course, we discussed at some length the value and necessity of pupils becoming accustomed to reciting or singing alone. It has been found that the greatest foe to efficiency in sight reading is that, in class reading, the actual work is invariably done by a small percentage of the class who are especially musical, or who are quick in recognizing and naming the notes. This is always unfair to those who really know the notes and can sing them properly, but whose minds do not act quite so quickly as some others, and who, therefore, find their work always discounted by their more responsive, but sometimes more superficial classmates.

It is also harmful to those who are more slothful, since by watching, it is perfectly easy to copy the words of another so quickly as to deceive the teacher and even themselves. It is a well known fact, that, in a class where the reading is always in concert, leaders develop who carry the whole class along, and thus every appearance is given of each child doing excellent work, when in reality only a small percent of the pupils are actually thinking, learning and growing.

Manifestly, individual work is the only remedy, and yet here in the Eighth Grade, we are met at once with the fact of the children's overwhelming self-consciousness at this particular period. We also cannot escape the fact that the music must be made beautiful and attractive, and must enlist the love and enthusiasm of the pupils at all times, and yet all of this would be destroyed by any coercion in demanding an impossible or hated task. The adolescent child is the most timid and shy "animal" imaginable, and there is nothing more embarrassing to him than to be called upon to stand and sing a phrase or song all alone, with the eyes and ears of the whole room

on him. And so the question arises, how shall we proceed to obtain this required efficiency without destroying the children's delicate tracery of self-confidence and poise, and without disturbing their love for the music?

First then, if the individual work has been done all the way up through the grades, as suggested throughout this course of lessons, the children will have become so accustomed to standing and singing alone, that it is only a shade more trying for them to do this than to stand and read aloud, or to give any other recitation. Most of the children, in case they have had this previous training, will be proud enough to show their skill, and will clamor for the privilege of singing a difficult phrase, especially if the exercise is put on a good, jolly competitive basis. There will always be some, however, who become panic stricken when called upon, who in their earlier, less self-conscious stage did not mind it at all.

You must try to make the individual singing as matter-of-fact a procedure as possible. Praise those who try, and do not censure nor scold those who refuse, if such a thing occurs. Bear in mind, however, that it is very dangerous to discipline to allow a pupil to refuse to do anything for you, and, therefore, never create a situation where this can occur. The best way is not to ask any pupil to sing alone, unless you are sure that he will gladly do so; but the secret of the whole process lies in your ability to *make them want to sing alone*. At first, if there is a disposition to avoid doing so, let the singing be purely voluntary, and by judicious praise and applause of those who do respond, try to create a spirit of emulation in the class.

Let us suppose that the class as a whole has studied some simple part-song or exercise. When all have read the different parts and can apparently sing the song quite well, you should say to the class in the lesson some day:

I should like to hear this song in the different rows of the room to see who can sing it the best. All the pupils in Row 1, may sing the lower part and all in Row 2 the upper part. (*Children sing.*) Now, let me hear Rows 3 and 4 sing it, and see if they can do as well. Now the front row of the room can take the upper part, and the rear row may take the lower part. Yes, that was very good.

Now, I should like to have three pupils come up in front and sing the upper part and three pupils sing the lower part. Who would like

to try? Let all hold up their hands who would like to do so. We are going to have an open day or concert soon, and we shall want several duets, trios and small choruses to sing some special things, and we must begin to practice singing this way in our regular work, so that I shall know whom to invite to go on the program for special work.

Now, all hold up your hands who would like to try. That is good. Emma, Flora and Jane will sing the upper part, and Albert, Bruno and Charles can try the lower part. (*Children come forward and sing, as indicated.*) Fine! Now we are all going to help by pretending that we are attending a real concert and give just as good attention and encouragement to those who are singing, as each one of us would like to have when it comes our turn. We want to have as fine singing from our room as Room 9 can give. Don't you think we can have it? (*Teacher gives the pitch.*) Come, now let us sing. (*Perhaps the boys break down.*) Ah, never mind, we did not get started quite right. I will sing with the boys this time. (*They try once more.*) There, that was fine. Now, do you want to try it alone? (*They try.*) That was good. You do it nicely. Now, children (*to the class*), let us applaud them to show how much we enjoyed their singing it. (*Children and teacher applaud vigorously.*)

Now, where can I find four others who will try? Will Constance and Harry sing the soprano and Alice and John the alto? That is good. Come on, don't be afraid and I will help you if you need me, but I am very sure you won't need me at all.

Proceed in this way with all the simpler and more familiar two and three part-songs. The pupils soon take it as a compliment to be called up, and those who have good voices vie with each other in singing in this way for the Principal, Superintendent or chance visitor, who comes to the room.

On the other hand, there are always some pupils who do not have voices good enough to compete in this way. Must they be left out? No, indeed. Before beginning the study of any exercise or song, there are a number of things which must be definitely settled before you can proceed, such as key, meter, signature, etc. In a rapid fire of questions about these points, always call upon

those who are not the best singers. Eliminate as far as possible the "star" situation, and make your questions reach the big boy in the back row. These questions should constitute an ever recurring review of points which have been previously studied. History references, meanings of words, marks of expression, lengths of certain notes, general tempo, key signature, are but a few of the many points you can draw out by these questions.

Also it is well to draw on the blackboard a long staff, or a series of short ones. Send one row to the board and have the class sing with "la" or "loo" a phrase of the new exercise, the pupils at the board being required to write it down in notes.

Again, give each pupil a sheet of ruled paper, and having given the signature or key, sing a phrase and ask the whole class to write it down. Let some pupil select a song which she knows, but that the class has not studied, and ask her to give the key and sing a phrase, and then ask the class to write it on their paper.

Give quick oral tests, such as the following questions: Name three great composers. Name three American composers. Name a song by an American composer. Name one German, one English, one French, one Italian, one Russian and one Norwegian composer. Name a great national song of some other country than our own. Give the name of a great tenor, soprano, contralto or bass singer, who is living today. Name three composers of our war period. (*Root, Foster, Work.*) What American poem have you heard sung as a concert song? Do you pay attention to the words of a song when you hear it sung? What famous singer, pianist or violinist have you heard? What instrument is most commonly used? From what ancient instrument was it derived? What instrument is most characteristic of the Scotch? Irish? English? German? Italian? Spanish? Russian? Is there any instrument native to America? (*Banjo.*) What is the characteristic difference between a band and an orchestra? What are the advantages of playing an orchestral instrument?

These and hundreds of kindred questions should be brought out at different times. Then, when it is desired to give a test or examination, it will not be a bugbear to frighten the pupils, but a real test of attention and assimilation of facts which may be added to a list which they should gradually collect, bearing on the theory of music. Individual attainment and class work should count for 50% on examinations, or replace the written tests entirely.

CHICAGO, ILLINOIS

By **FRANCES E. CLARK**

Name..... } Class Letters and No.....
 } Account No.....
 Town..... State..... Percentage.....

1. In what way can the teacher now reap the advantage of the careful individual training given the pupils in the earlier grades?

2. How does the average class work discount the recitations of those pupils who answer more slowly than others?

3. How can the teacher guard against the development of leaders in the class work?.....

4. Throughout the work in the Eighth Grade, what is the great hindrance to individual recitation?

5. (a) Should the teacher ever lose sight of the fact that the music period must always be made attractive to the pupils?

(b) In what way does a sense of coercion in the recitation destroy this feeling?

6. Describe fully how the teacher can stimulate an interest in individual recitation even though there has been no preparation or previous training to encourage this.

7. What is the secret of success in this work?

8. Can competition and applause be made valuable factors in developing individual recitation?

9. What attention should be given to those pupils whose voices are not good enough to use for competitive solo work?.....

10. Name ten subjects which can be used for a series of rapid fire questions.....

11. What percentage should be given to examinations, to individual work and to class work in accounting the grades in music study for the school year?.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1

Answer

Q. 2

Answer

Q. 3

Answer

Q. 4

Answer

Q. 5

Answer

SIEGEL-MYERS

Correspondence School of Music

Chicago, Ill.

A COURSE OF LESSONS
IN PUBLIC SCHOOL MUSIC
By FRANCES E. CLARK

Lesson No. 100

Music Appreciation and Community Music

In the last few years a great change has taken place in Public School Music, not only in the *modus operandi* but in the ideas which lie at the very foundation of the whole system. We have come to see that it is not the province of music in the public schools to make professional musicians of a musical few, but to make intelligent and appreciative listeners to music, of the many.

Not long ago sight reading was the objective point in all of the music work; later it became tone quality and song material, and now it has developed into the question of actual knowledge of music appreciation. Emphasis is put not so much on the theory of music, as on the study of the real music itself, and the culture and growth in appreciation which comes from familiarity with the works of the great composers. Each of these objective points was in turn and in itself of value, but we are finally coming to see that the ultimate aim of all the music study is the ability to enjoy and appreciate the best music the world has.

Every boy and girl in the grammar schools of our nation should hear a great deal of the best music; they should learn to discriminate, judge, analyze, compare, differentiate; and should come to know the forms, styles and national characteristics of the large repertoire of the world's best music, as a matter of common intelligence. This should be done in exactly the same way and for the same purpose as they study the poetry, the history and the art of the different nations of the world.

In the music work of the schools, as a whole, but particularly in the Eighth Grade, this is of the greatest importance. The children should know the Shakespeare songs as well as the Shakespeare plays. They may just as well hear the beautiful musical settings of the song-poems of Robert Burns, or Thomas Moore or Longfellow, as to know them only as literature. It is of more educational value for children to study the songs of England than her wars. It is far better to know the songs of Italy than to grieve over her misfortunes.

To accomplish all this, means that the children should hear dozens and dozens of selections from the folk-songs of all nations, the good songs of modern composers, and a large number of selections from opera and oratorio. In some of the more advanced schools, there has been an attempt to accomplish this comprehensive program by inviting professional musicians to sing and play for the children, but under the very best of circumstances this has brought far too little good music to their hearing. Modern Science recently has come

to the relief of this situation, and has supplied the means of overcoming this vital lack which has been felt in Public School Music, in the invention and perfection of the mechanical player and the talking machine.

The mechanical piano player is a wonderful aid in studying the higher forms of music in the high school and college, but its price renders it more or less prohibitive for the grade schools. Then, too, its range of possibility is less than that of the talking machine, since it presents piano music only, while the talking machine reproduces perfectly the human voice, in all its coloring and nuance, and represents in a wonderful way all the orchestral instruments, such as the violin, 'cello, harp, the wood-wind instruments and the brasses. Thus, we have at hand an almost unlimited, and, at the same time, inexpensive means of supplying to the children the world's best music. The immense number of records of fine music which have been made, together with its relatively low price, make the talking machine the most wonderful feature of the age in bringing the cultural value of music to the public schools. By the use of this machine we can bring directly into the schools the voices of the most wonderful artists of the present generation. These machines afford extraordinary opportunity in the cultivation of musical taste and appreciation of style among the children, for only by constantly hearing good music can their taste be formed for the best, and thus crowd out the lure and glamor of the cheap and trashy class of music so prevalent nowadays.

It is possible to buy a talking machine for the school with sufficient records for its use for a long time, by giving one or more complete concerts with the instrument, or using it in connection with the children's singing. For these concerts a small admission fee can be charged and in this way the machine will earn money enough to pay for itself in a very short time.

The usefulness of the instrument has only just begun to make itself felt. The records bring to your hands a most able ally in making music a vital force in the school and community life. With all the hue and cry about industrial education and industrial training, it is most necessary for the teacher of music to keep her subject in the foreground of the school picture, where it belongs. Hence, it is impossible to ignore the educational value of these modern inventions and the progressive ideas they have brought into our school work.

Records have been made of the folk-songs of all nations and of the very old music of the Troubadors and Minnesingers. If you use them, you can make the music history study, given in the two previous lessons, a live and vital subject. The tones of the orchestral instruments have been recorded in the excellent orchestra records which have been made, so that these instruments may be studied separately, in groups or families, and in ensemble.

Thus we see that the general trend of all music study is now towards the knowing of real music, which is of such vital influence in the world. The Eighth Grade is not too early for the pupils to know the masterpieces of music literature and to become thoroughly familiar with them. It always

has been, and always will be, impossible to study music appreciation without the real music, which must be heard, to be appreciated justly.

The invention of the talking machine has solved this difficulty, by furnishing real music in its most attractive form. This opportunity has been utilized very extensively by the most advanced schools in the country. We append a few programs which have been given in various schools, which show how the talking machine can be used to present the works of the world's greatest composers.

The following program might be classed as a general utility program, showing the possible use of the talking machine throughout the different grades of the grammar and high schools.

General Utility Program

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|-----------------------------|-------------------------------|--|
| | Miscellaneous | |
| 1. Band: | | { <i>Under the Double Eagle</i>
<i>St. Patrick</i>
<i>Reap the Flax</i> |
| | Kindergarten | |
| 2. Orchestra: | | <i>The Norseman</i> |
| | Primary Grades | |
| 3. Soprano Solo: | | <i>Mother Goose</i> |
| 4. Tenor Solo: | | <i>The Sandman</i> |
| | Intermediate Grade | |
| 5. Tenor Solo: | | <i>Wynken, Blynken and Nod</i> |
| 6. Soprano Solo: | | { <i>Song of the Shepard Lehl</i>
<i>Lullaby (Brahms)</i> |
| | Grammar Grade | |
| 7. Tenor Solos: | | { <i>Santa Lucia</i>
<i>Come Back to Erin</i>
<i>Scots Wha Hae</i>
<i>Old Kentucky Home</i>
<i>All Through the Night</i>
<i>Voice of the Western Wind</i>
<i>Lift Thine Eyes</i> |
| 8. Part Songs: | | |
| | High School | |
| 9. Tenor Solo: | | <i>Hark, Hark the Lark</i> |
| 10. Quartets: | | { <i>The Miller's Wooing</i>
<i>O Italia, Italia Beloved</i> |
| | Reading | |
| 11. Reading: | | <i>Abou Ben Adhem</i> |
| | Orchestral Instruments | |
| 12. Orchestra: | | Selections for Violin, Harp, Flute,
Cello Full Orchestra and Band |
| | Expression | |
| 13. Tenor Solo: | | <i>A Dream</i> |
| 14. Contralto Solo: | | <i>Good Bye, Sweet Day</i> |
| | Opera and Oratorio | |
| 15. Baritone Solo: | | <i>Room for the Factotum</i>
(from " <i>Barber of Seville</i> ") |
| 16. Chorus: | | <i>Hallelujah Chorus</i>
(from " <i>The Messiah</i> ") |
| 17. Soprano and Tenor Duet: | | <i>Miserere</i> (from " <i>Il Trovatore</i> ") |
| 18. Sextette: | | <i>Sextette</i> (from " <i>Lucia</i> ") |

Another program given just before the Christmas vacation, consisted of the following numbers:

Christmas Program

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|--------------------------------|---|
| 1. Chorus: | <i>Adeste Fideles</i>
(With the Westminster Chimes) |
| 2. Band: | <i>Yule-Tide (A Christmas Fantasia)</i> |
| 3. Bass Solo: | <i>Nazareth (Christmas Song)</i>
<i>Christians, Awake</i> |
| 4. Yule-tide Songs and Carols: | <i>Oh, Little Town of Bethlehem</i>
<i>God Rest You, Merry Gentlemen</i>
<i>The First Noel</i>
<i>Silent Night</i> |
| 5. Soprano Solo: | <i>No Candle was There, and No Fire</i> |
| 6. Tenor Solo: | <i>The Birthday of a King</i> |
| 7. Contralto Solo: | <i>Silent Night</i> |
| 8. Chorus: | <i>Hark, the Herald Angels Sing</i> |
| 9. Tenor Solo: | <i>Open the Gates of the Temple</i> |
| 10. Chorus: | <i>Hallelujah Chorus</i> |

Two general programs were given with the following numbers:

General Program

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|------------------------------|---|
| 1. Band: | <i>Yule Tide (A Christmas Fantasia)</i> |
| 2. Quartet: | <i>Jesus, Savior, Pilot Me</i> |
| 3. Soprano Solo: | <i>Just A-wearyin' For You</i> |
| 4. Tenor Solo: | <i>Beautiful Isle of Somewhere</i> |
| 5. Contralto and Tenor Duet: | <i>Home to Our Mountains</i>
(from "Il Trovatore") |
| 6. Band: | <i>Stars and Stripes Forever</i> |
| 7. Tenor Solo: | <i>Because</i> |
| 8. Contralto Solo: | <i>Holy Night, Silent Night</i> |
| 9. Quartet | <i>Nearer, My God, to Thee</i> |
| 10. Comedian: | <i>Roaming in the Gloaming</i> |
| 11. Soprano Solo: | <i>Lo, Hear the Gentle Lark</i> |
| 12. Tenor Solo: | <i>Good Bye</i> |
| 13. Band: | <i>Home, Sweet Home</i> |

General Program

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|-------------------------------|--|
| 1. Band: | <i>Overture "1912"</i> |
| 2. Soprano Solo: | <i>Polonaise (from "Mignon")</i> |
| 3. Contralto Solo: | <i>Stille Nacht</i> |
| 4. Tenor Solo: | <i>Hark! Hark! the Lark</i> |
| 5. Violin Solo: | <i>Humoreske</i> |
| 6. Baritone Solo: | <i>Room for the Factotum</i>
(from "The Barber of Seville") |
| 7. Soprano and Baritone Duet: | <i>Barcarolle</i>
(from "Tales of Hoffman") |
| 8. Soprano and Tenor Duet: | <i>Miserere (from "Il Trovatore")</i> |
| 9. Soprano Solo: | <i>Inflammatus</i>
(from "Stabat Mater") |
| 10. Chorus and Band: | <i>"Hallelujah Chorus"</i>
(from "The Messiah") |

We have come to the end of the first half of our journey. If through these lessons you have gained some insight and information that will lead to the better teaching of music in your class room, if you have been filled with zeal to make music the most vital part of the school work in the real education of the future citizens of our country, we are indeed content.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 100

Name..... { Class Letters and No.....
Account No.
Town..... State..... Percentage.....

Write name, address and numbers plainly. Fill in "Account No." only if it appears on your Lesson Ticket.
Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper
refer to illustrations and Exercises given in the accompanying lesson.

1. Trace the change of ideals in Public School Music within the last ten or fifteen years....

2. What position does music appreciation now hold in Public School Music work?.....

3. In what way have the previous points of emphasis led up to the present position of

music appreciation in the work?.....

Examination Paper for Lesson No. 100

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4. What can be accomplished by consecutive and constructive work in the study of music

appreciation?

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5. Through what two inventions has the comprehensive hearing of good music been made

possible in Public School Music?.....

6. Of the two, which is the most available for the average school?.....

16. Without referring to your previous lessons, kindly give in very brief space an outline of the methods to be used in presenting the following subjects:

7. Can we overestimate the educational value of these machines in the cultivation of musical

taste, appreciation and style?.....

(b) Singing Game and Dramatized Song

8. In your school work, have you the opportunity of using either the talking machine

or the mechanical piano player?.....

9. If so, explain the use that has been made of it, indicating the occasions on which it

was used and the value resulting therefrom.....

(c) Key Signatures

(d) Rhythm

(e) Part Singing

11. Apart from technical details, what do you consider to be the most valuable thing which you have gained from the Course of Lessons in Public School Music?

REVIEW.

10. Without referring to your previous lessons, kindly give in very brief space an outline of the methods to be used in presenting the following subjects:

(a) Cultivation of a soft Singing Tone.....

(b) Singing Game and Dramatized Song.....

(c) The first steps in Ear Training.....

(d) Staff Notation.....

(e) Sight Reading.....

(f) Advanced Ear Training.....

(g) Key Signatures.....

(h) Rhythm

(i) Part Singing.....

11. Apart from technical details, what do you consider to be the most valuable thing which you have gained from this Course of Lessons in Public School Music?.....



